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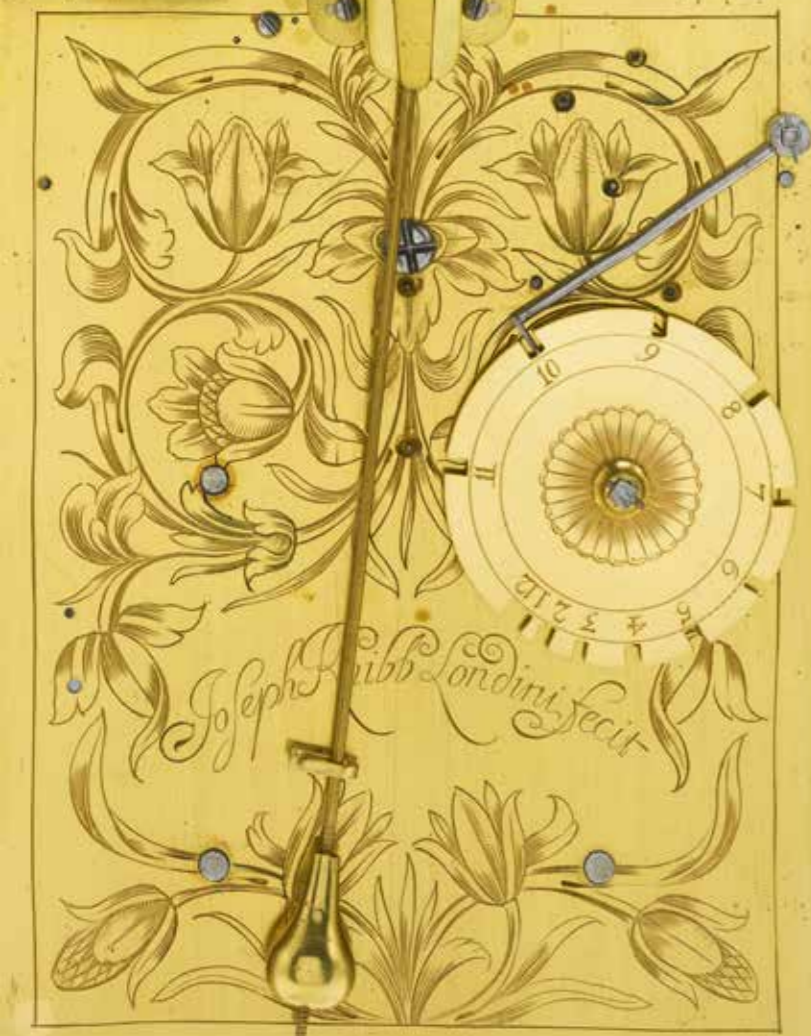
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## ARTS OF EUROPE

FURNITURE | SILVER | CERAMICS | CLOCKS | TAPESTRIES | VERTU

LONDON 10 JULY 2013





## Arts of Europe

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### TREASURES (PRINCELY TASTE)

3 July 2013  
London

### COLLECTIONS

24 September 2013  
London

### IMPORTANT SILVER, GOLD BOXES AND OBJECTS OF VERTU

26 June 2013  
Paris

### PIANO NOBILE

5 November 2013  
London



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1

**A FAENZA MAIOLICA DISH, WORKSHOP OF VIRGILIOTTO CALAMELLI, ABOUT 1550-60**

Painted with the sacrifice of Marcus Curtius, inscribed on the reverse "Hurcio romano" within yellow concentric lines  
28cm, 11in diameter

The dramatic self-sacrifice of the Roman soldier Marcus Curtius for the sake of Rome was a popular subject on *istoriatomaiolica* of the period.

The workshop of Virgiliotto Calamelli in Faenza is documented from 1531 until around 1560. The pieces are often inscribed with the initials 'VR AF' or 'AE V' but their significance is not clear and these initials cannot be considered as his personal signature. In any case, works by Leonardo Bettisi (called Don Pino), who took over the workshop after Calamelli's death, continued to use these letters.

Considerable research has been carried out into the Faenza workshop of Virgiliotto Calamelli in recent years, and several painters have been identified, citing marked pieces, such as Nicolo da Fano, Pier Paolo di Faenza and Pietro Poalo Stanghi. T. Wilson and D. Thornton, in their *Italian Renaissance Ceramics of the British Museum*, 2009, no.107, also attribute to the Calamelli workshop a dish in that collection painted by the same unknown hand as the present lot, commenting that this dish and the signed pieces 'demonstrate that the Calamelli Workshop was producing highly coloured istoriato pieces in the Urbino manner'. The British Museum dish was previously attributed to earlier Urbino, C.D.Fortnum even regarding it as "an undoubted work in [Orazio Fontana of Urbino's] best manner".

£ 25,000-30,000 € 29,600-41,500



2

**A PAIR OF FAENZA MAIOLICA VASES,  
CIRCA 1550**

Painted on a canary-yellow ground with a guilloche panel painted with a figure of Fortitude or of a youth with a flowering branch, against a broad band of yellow oak-leaf foliage on a dark blue ground, the necks and beses with similar blue-ground borders, some repainting of yellow on rims, and typical minor flaking

30cm., 11 3/4in.  
(2)

£ 10,000-15,000 € 11,900-17,800



2

3

**A DATED FAENZA MAIOLICA BERETTINO DISH  
DATED 1536**

the centre with a medallion *in the 'Green man' palette*, of a scantily-draped nymph seated on a river bank, with buildings on islands in the distance, within a pale-blue-ground border of white fronds, the broad dark-blue-ground rim finely-painted with grotesques, dolphins, scrolls and ribbons, three times inscribed 1536, the underside with radiating blue and ochre lines  
12 1/4in., 31cm.

PROVENANCE  
Christie's London, 24th February 1997, lot 123

£ 40,000-70,000 € 47,400-83,000



3

4

**A RARE AND EARLY FAENZA MAIOLICA INKWELL  
LATE 15TH CENTURY**

of monumental architectural form with corner supports modelled in the round as the Four Cardinal Virtues of Prudence, Fortitude, Justice and Temperance with four receptacles, on a cruciform quatrelobed base (some restoration to the figures), *complete with 1902 auction catalogue* 29cm, 11¼in wide

**PROVENANCE:**

Guidi Collection, Faenza Sangiorgi Collection; their sale, Rome, April 21st-27th, 1902, lot 307 Cucci Collection, Rimini

**LITERATURE:**

C. Ravanelli Guidotti, Thesaurus, Faenza 1998, p.226 G Gardelli, 'Problematiche di un 'virtuoso' calamaio del Quattrocento', *Ceramica Antica*, 1991, pp.43-51

This inkwell is one of the most important existing examples of work by the earliest generation of sculptors in maiolica, well before even the work of Giovanni di Nicola Manzoni del Colle, whose dated pieces run from 1507 to 1516, and was catalogued as such already for the Sangiorgi Collection sale in 1902 [in translation]: "*Pièce très rare à cause surtout de l'époque reculée de sa fabrication, remontant à la moitié du XVe siècle, époque primitive ou prédomine la zaffera dans la coloration; par la valeur artistique de son style et enfin par le caractère symbolique des figures correspondant au but moral et philosophique de l'écrivain*"

It belongs to the same era as the Emilian terracotta sculptures of the last decades of the fifteenth century, led by Niccolo dell'Arca and Guido mazzoni. Its four allegorical Virtues recall in their sculptural quality and in their drapery those of the figures of the *Compianto* dated 1487 in the Metropolitan Museum, New York, formerly in the Pasolini dall'Onda collection, see C. Ravanelli Guidotti, *op.cit.*, fig.6, p.224

The closest parallel, in shape, size and ambition, is perhaps the inkwell in the Museo Civico at Bologna, with a model of the town supported by her four patron saints, see Ravanelli Guidotti, *Ceramiche Occidentali del Museo Civico Medievale di Bologna*, 1985, no.30 p.57

£ 90,000-120,000 € 107,000-143,000

5

**NO LOT**







6  
A FLEMISH GILT-BRONZE AND SILVERED METAL-MOUNTED  
IVORY INLAID TORTOISESHELL EBONY AND EBONISED CABINET,  
ANTWERP CIRCA 1650

the raised top above a pair of panelled doors opening to reveal a pair of doors with raised geometric and heart shaped motifs at each angle, the central doors surmounted by a broken pediment opening to reveal a mirrored interior with a geometrically inlaid floor with a drawer above and below, flanked by a bank of five drawers each with raised bosses the frieze with two drawers each inlaid to form a backgammon board, with a handle on each side, the whole applied with ripple-cut mouldings on a later stand with six spirally turned legs joined by flat stretchers on bun feet (not illustrated)  
cabinet 102cm. high, 119.5cm. wide, 48cm. deep; 3ft. 4¼in., 3ft. 11in., 1ft. 7in., stand 81cm. high, 126cm. wide, 50cm. deep; 2ft. 7¾in., 4ft. 1½in., 1ft. 7¾in.

• W £ 10,000-15,000 € 11,900-17,800



7  
A FLEMISH EBONY VENEERED AND TORTOISESHELL CABINET  
ON STAND, ANTWERP LATE 17TH CENTURY, THE STAND  
19TH CENTURY

the cabinet with panels with raised mouldings, the hinged pagoda top with two inset painted panel to the inside depicting landscape settings flanking a mirror, the pair of doors below enclosing a tortoiseshell lined interior of architectural form with a pediment and column ornament, with a central cupboard beneath a drawer and nine further drawers painted with landscape scenes (two later painted in 19th century), the reverse of the cupboard doors painted with landscape scenes, with a drawer below, on a stand with a drawer and raised on turned legs

157cm. high, 92cm. wide, 43cm. deep; 5ft. 2in., 3ft. ¼in., 1ft. 5in.

• W £ 20,000-25,000 € 23,700-29,600



8  
A FLEMISH VERDURE TAPESTRY WITH ANIMALS, ENGHIEU,  
LAST QUARTER 16TH CENTURY

woven with a stag and deer against a scrolling foliate leaf background incorporating birds and insects, the foreground with a small pond with ducks and a fruiting strawberry bush and flowering plant, all within a four-sided foliate border with allegorical figures and strapwork against a saffron ground, with narrow inner and outer borders of *entrelac* and foliate motif design against tobacco ground  
Approximately 274cm. high, 318cm. wide; 9ft., 10ft. 5in.

For a comparable tapestry composition, of horizontal format, woven with a stag and deer within a foliate background, with flowers and a bird, within a four-sided border incorporating fruit and foliage and strapwork motifs and lion mask motifs, against a saffron ground and the same inner and outer narrow borders as the present tapestry, (approx. 268cm. high, 179cm. wide; 8ft. 9in., 5ft. 10in.), see Sotheby's, London, 29<sup>th</sup> June 2005, lot 201. For another example of a tapestry of similar composition, with a large stag and deer, within a landscape setting and a four-sided border with fruit and foliage and seated allegorical figures in each lower corner, dated to 1550-1570 (Collection précédente French & Company, New York), see Ingrid De Meuter, *Tapisseries*

*d'Audenarde du XVI au XVIII Siècle*, 1999, pg.131.

For comprehensive discussion and illustrations of comparable Enghien Verdure Tapestries of the late 16th century, some with Enghien town marks, and weaver's marks, compositions with and without animals and birds, and with similar border types, see Guy Delmarcel, *Tapisseries Anciennes d'Enghien*, Mons, 1980, pp.26-29, pl.7-8, pp.46-49, pl. 18-19, and pp. 42-45, pl.15-17.

Two matching verdures with animals are known in the Palazzo Vescovile, Como, with similar borders, and unidentified weaver's marks. For an interesting earlier tapestry of a 'Wild Park' tapestry, circa 1550, with a more elaborate composition generally, but with similar border type and comparable corner Allegorical figure of 'Music' holding a lute, as in the top corners of the present panel, within an arch, and with the Oudenaarde town mark and the Jacob Benne weaver's mark, see Sotheby's, London, 20<sup>th</sup> May 1994, lot 12. It shows the influence of designs woven by neighbouring towns.

See catalogue note at sothebys.com

‡ W £ 30,000-40,000 € 35,600-47,400

**AN EARLY RENAISSANCE CLASSICAL NARRATIVE TAPESTRY,  
SOUTHERN NETHERLANDS, PROBABLY BRUSSELS,  
FIRST QUARTER 16TH CENTURY**

woven with narrative scenes probably from the *'Foundation of Rome*, with figures in contemporary costume, with an inscription within the canopy *REX.LATHINVS* (King Latinus), with alluding to figures King Latinus marrying Aeneas and Lavinia, with further scenes in the corners, with the spurned Turnus killing Latinus, and woven in the hems of two of the robes with illegible Medieval text, ....*vstvrivs* and *bsytleonaer*; all within a four-sided narrow floral border entwined with ribbon, incorporating irises in each lower corner, against a blue ground (Livy: *Aeneid*, Books 7-12)

Approximately 322cm. high, 389cm. wide; 10ft. 6in., 12ft. 9in.

**PROVENANCE**

Acquired for the private collection of Manuel Pérez de Guzmán y Carrión, VII Marqués de Morbecq and María de las Mercedes Carrión y Santa Marina, Marquise de Morbecq, Madrid, mid 20<sup>th</sup> century (Collectors and patrons of Marc du Plantier b.1901-d.1975 furniture), thence by descent to Juan Manuel Pérez de Guzmán y Carrión, VIII Marqués de Morbecq

The subject is most probably depicting one of the ancient classical tales of the birth and generations of the founders of the dynasties, and birth of the gods, taken from classical sources of Hesiod's *Theogony*, Homer, Virgil's *Aeneid*, Livy's *Foundation of Rome*, and Cato (which was a particularly popular source in the Medieval period).

With *Rex Lathinus* or *Rex Cathinus* alluding to either the recorded dynasties in the stories of the *Foundation of Rome*, with King Latinus and his distant descendants Romulus and Remus, or the tales of the *Foundation of Thebes*, with King Cadmus and his descendant Oedipus. The narrative tapestries allude to episodes that befall the dynasties.

The composition could be interpreted as the *'Foundation of the Kingdom of Thebes'*, and legends from the houses of Cadmus and his direct descendant Oedipus, the central scene depicting the marriage of King Cadmus to Harmonia attended by Gods and Goddesses, with figures in contemporary costume, with an inscription within the canopy *REX.CATHINVS*, with further scenes in the corners, including 'Cadmus consulting the Oracle' in the top right corner, and 'Oedipus attacking a group and an elderly man' (not realising it is his father).

Very little is known of the artists and cartoonist involved in the production. With the lack of documentary evidence, clear names either for the subject, the patron, or for those involved in the production, factors for consideration are the varied design influences. These were complex and involved the painters as designer,



DETAIL TOP RIGHT CORNER

interpretations by cartoonists and the weavers, and often the collaboration of the artists within the towns and workshops. These factors, along with the adaption of design elements, especially from the well known series, results in treating undocumented attributions with caution.

There are works by the recorded designers and cartoonists which have not resulted in attributions to specific tapestry series, due to the sharing of the aforementioned formal motifs by the industry. Although this tapestry cannot be attributed with certainty to a designer, cartoonist or a specific workshop, this does not detract from the importance of it, with its fine weave, transitional composition, balanced colouring, distinctive border and importantly its survival. For of the thousands of tapestries produced during this extraordinary period of tapestry production, a small percentage still exist.

**Related Literature:**

Thomas Campbell, *Tapestry in the Renaissance, Art and Magnificence*, Metropolitan Museum of Art Exhibition, March-June 2002, Yale University Press, 2002, Netherlandish Production and the Rise of Brussels, 1480-1515, pp.130-185, Stylistic and technical development of Brussels production, pg.128-133., fig.61, The discovery of the

True Cross, Brussels, circa 1510, for comprehensive discussion of tapestries of this period;

Adolph Cavallo, *Medieval Tapestries in the Metropolitan Museum of Art*, 1993, pp.544-551, Cat.no.46, *Perseus Rescues Andromeda*, from the Story of Perseus, Southern Netherlands, 1515-1525, of similar compositional style, background landscape and buildings and border type;

Delmarcel, Guy, *Flemish Tapestries*, London, 1999, Chp. II, The Renaissance, The Renaissance in the Netherlands, pp.95-118, fig. pg.102, *Romulus on the Throne of Rome*;

Göbel, H., *Die Wandteppiche*, 1923-1934, Part I, Vol.i, pp.140-141;

Göbel, H., *Die Wandteppiche*, 1923, Part I, Vol.ii, fig.107, The Story of Aeneas, *The enterment of Turnus*, Brussels, first third 16<sup>th</sup> century, Spanish State Property;

Marillier, H.C., *Tapestries at Hampton Court Palace*, HMSO, 1962, Dido and Aeneas, pp.24-26, pl.22-27,

Brussels, circa 1530, with metal-thread, for compositional comparison albeit woven later and in a very different border; and pp.23-24, pl.27, for a Gryphon allegory tapestry, of earlier date, Flemish, circa 1500, which has a very similar border to the present tapestry, and a more comparable early style;

Junquera de Vega, Paulina, Herrero Carretero, Concha, *Catálogo de Tapices del Patrimonio Nacional*, Madrid, 1986, Vol. I, Siglo XVI, Serie 14, *Fundacion de Roma*, pp.92-99, Paño I-VI.

W £ 200,000-300,000 € 237,000-356,000





10  
**AN ITALIAN PIETRE DURE MOUNTED EBONY CASSET, FLORENTINE, GRAND DUCAL WORKSHOP LATE 17TH/EARLY 18TH CENTURY**

of rectangular form, with a raised top with concave sides opening to reveal a later velvet-lined interior above panelled sides all mounted with pietre dure panels with various flowers, leaves and scrolled acanthus, including roses, tulips and cornflowers within gilt-metal ripple-cut borders on later ebonised flattened bun feet with gilt-metal beaded collars

21cm. high, 27cm. wide, 21cm. deep; 8¼in., 10½in., 8¼in.

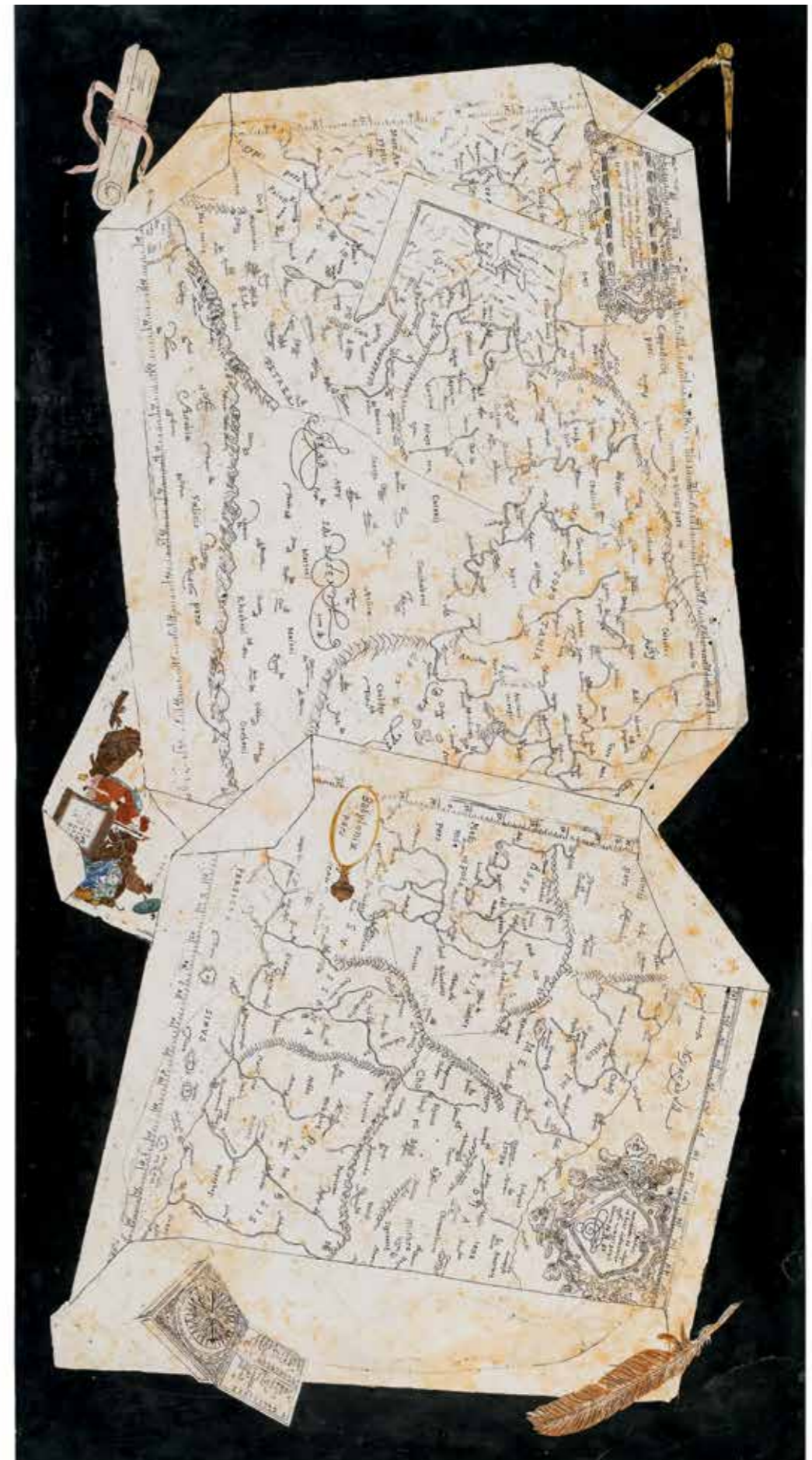
Comparative Literature:

Alvar González-Palacios, *Il Tempio del Gusto*, Vol. II, Milan, 1986, pp. 60-62.

A Florentine casket of very similar form with birds on branches, sold Sotheby's, Château de Groussay, 3rd June 1999, lot 554.

This casket, a product of the Florentine Grand Ducal workshop of the late 17th/early 18th century, combined the earlier Roman taste for *pietre tenere* mosaic with Milanese hardstone sculpture. The primary purpose of the workshop was to manufacture furnishings for the Grand Duke's residences and to distribute these type of objects to foreign royalty as ambassadorial gifts.

£ 20,000-30,000 € 23,700-35,600



11

**AN ITALIAN SCAGLIOLA TROMPE L'OEIL TABLE TOP DEPICTING MAPS OF THE MIDDLE EAST FROM GERHARD MERCATOR'S LATIN EDITION OF PTOLEMY'S GEOGRAPHIA, 1584, OF ASIAE IIII AND V AND THE CARTOUCHE FROM FREDERICK DE WIT'S MAP OF PERSIA, (CIRCA 1660), POSSIBLY TUSCAN AND BY CARLO GIBERTONI (1635-1696) LATE 17TH CENTURY**

together with navigational instruments including a pair of compasses, a 30-60 set square a quill and an ivory diptych dial and a scroll, now on a later carved walnut base with turned legs  
top 149.5cm. by 80cm; 4ft. 10¾in., 2ft. 7½in., base 78cm. high, 122cm; 2ft. 6¾in., 4ft.

**Comparative Literature:**

Graziano Manni, *I Maestri della Scagliola in Emilia Romagna e Marche*, Modena, MCMXCVII, pp. 78-81, figs. 59-64, for various *trompe l'oeil* maps by Gibertoni.

Anna Maria Massinelli, *Scagliola l'arte della pietra di luna*, Rome, 1997, p. 8, figs. 3 & 4.

See catalogue note at [sothebys.com](http://sothebys.com)

W £ 25,000-40,000 € 29,600-47,400



GERHARD MERCATOR, 1584 TABULA ASIAE IIII



GERHARD MERCATOR, 1584 TABULA ASIAE V



12

12

**AN ITALIAN RENAISSANCE EBONY INLAID PARCEL-GILT AND WALNUT SECRÉTAIRE CABINET, MANTUA OR FERRARA MID 16TH CENTURY**

with an egg-and-dart border above a pair of stop fluted Doric columns flanking a fall-front applied with an associated panel in the form of a scrolled boss depicting Cyclops in his forge with Venus and Cupid, the angles inlaid with heart-shaped motifs, the fall-front opening to reveal a fitted interior with a balustrade with a central door flanked by female terms opening to reveal a further fitted interior with twenty drawers, one fitted for inkpot and sander, the lower section with two doors centred by a lion mask with an iron handle in its jaws on a panel with low relief scrolling foliage opening to reveal a shelf, the stiles with piastre motifs and fluting, each side with an iron handle on grotesque mask feet; *alterations to the lower doors*

177.5cm. high, 136cm. wide, 52cm. deep; 5ft. 9¾in., 4ft. 5½in., 1ft. 8½in.

**PROVENANCE:**

Purchased by the present owner from the Collection of Bruno Perrier, Ader Tajan, Hotel Drouot, 6th April 1992, no. 26.

There is a comparable Renaissance cabinet, Roman, circa 1530, with the arms of the Farnese family in the Victoria and Albert Museum, London.

W £ 50,000-80,000 € 59,500-95,000



12



13

**13**  
**AN EBONISED FRUITWOOD NIGHT TIMEPIECE, ITALIAN, CIRCA 1690**

12in. x 10½in. dial painted with figures by a waterfall within a rural landscape, the upper section with an hour sector with quarter hour markings, the movement with circular plates, spring barrel and verge escapement, the case with swan-neck cresting and architectural surmount above side scrolls, the break-front base with a glazed panel, on bun feet

88.5cm. 34¾in. high

W £ 6,000-9,000 € 7,200-10,700



15

**15**  
**A GILT-MOUNTED EBONY NIGHT TIMEPIECE, ITALIAN, CIRCA 1690**

15 x 10½-inch painted copper dial depicting the Holy Family, an aperture above revealing the hours passing by the quarters, the fusee movement with circular plates turned pillars, verge escapement, pierced and engraved silvered furniture, the architectural case with central pediment inset with reverse painted glazed panels and gilt-brass mounts to the corners, the central section flanked by shaped pillars with gilt mounts, breakfront base inset with similar reverse painted panels

98cm. 38½in. high

W £ 12,000-18,000 € 14,300-21,400

**14**  
**AN IVORY INLAID EBONISED NIGHT TIMEPIECE, ITALIAN, CIRCA 1690**

13½ x 10-inch *re-painted* copper dial depicting the Virgin Mary, the upper section pierced with six hour numerals above an aperture with moving pointer, the fusee movement with circular plates, turned pillars and verge escapement with masked bridge, the case with broken-arch cresting incorporating a drawer inlaid with ivory scrolls, the sides with turned finials above spiral pillars, breakfront base inset with a glazed panel

80cm. 31½in. high

W £ 8,000-12,000 € 9,500-14,300



14

**16**  
**AN EBONY, HARDSTONE AND ORMOLU-MOUNTED NIGHT TIMEPIECE, G MONGINOT, FLORENCE, CIRCA 1690**

12¼ x 7-inch re-painted copper dial depicting Christ with followers within a landscape, the upper section with an aperture revealing the hours passing by quarter hour markings, the fusee movement with circular plates signed Gio: Monginot, Firenze, with baluster pillars, verge escapement with bob pendulum and pierced and engraved cock, the architectural triple breakfront case with arched cresting and fluted scroll sides applied with ormolu mounts, the base inset with a drawer, the whole decorated with polished stone panels in shades of red and green within gilt borders

84cm. 33in. high

W £ 20,000-30,000 € 23,700-35,600



16

**A PAIR OF BLUE LACQUERED EARTHENWARE VASES, IN THE MANNER OF MARTIN SCHELL, POSSIBLY GERMAN, EARLY 19TH CENTURY**

each of baluster form with a flared neck, the body painted with Chinese figures in a landscape amidst reserves of chrysanthemums, dragons and Chinese motifs, the rear with an exotic bird, the whole decorated in parcel-gilt, coral and silver on a royal blue ground each 88cm. high; 2ft. 10½in.

**Comparative Literature:**

H. Huth, *Lacquer of the West, Germany, 1971*, figs. 182, 183, 185, 191. M.Kopplin & G. Haase, *Catalogue of the Exhibition, Sachlinbisch Lacquirte Sachen, Lackkunst in Dresden unter dem Starcken*, at the

Museum fur Lackkunst, 15th November 1998 - 18th April 1999, p. 4, fig.3,p.17, fig.8.

The form and lacquer decoration of these vases suggests that they were made in the manner of one of the pre-eminent Dresden lacquer-masters in the early 18th century Martin Schnell, who was hired by Augustus the Strong, Elector of Saxony as 'court-lacquermaster'. It is interesting to note that between 1712 and 1716, he was employed by the Meissen porcelain factory to lacquer and decorate their wares with chinoiseries on red and blue ground. It is worthwhile comparing the chinoiserie decoration and the faces of the figures on these vases to those upon the side of the lacquer cabinet on stand by Martin Schnell, now in the Kunstgewerbe Museum in Hamburg.

α W £ 25,000-35,000 € 29,600-41,500



17



18

18

**A DUTCH MOTHER-OF-PEARL INLAID PARCEL-GILT AND JAPANNED CABINET ON STAND, CIRCA 1700**

the overhanging cornice above a cushion moulded frieze decorated with chinoiserie figure in landscapes with birds above a pair of cupboard doors, the right door depicting pagodas and figures, the left door a junk, the mother-of-pearl simulating gilt-metal clasps and hinges opening to reveal two shelves and two drawers, the drawers and inside of the doors decorated with birds, trees and pagodas, the sides similarly decorated with birds and a hound amongst foliage, the rectangular stand with two freize drawers

187cm high, 152cm wide, 57cm deep; 6ft. 1¾in., 4ft. 11¾in., 1ft. 10½in.

**Comparative Literature:**

*Bulletin van het Rijksmuseum*, 1986, no. 4, p. 258, fig.1. inv. Nr. 1985.25. Reinier Baarsen, *Nederlandse Meubelen 1600-1800*, Amsterdam, 1993, p. 64-65, no. 29.

There is a cabinet in the Rijksmuseum stated to be North Netherlandisch of almost identical form with very similar decoration of a sailing vessel on the left door and pagodas on the right door, (sold Sotheby's, Monaco 23<sup>rd</sup> and 24<sup>th</sup> June 1985, lot 720), which subsequently entered the collection of the Museum, reproduced here

in fig. 1. This and the offered cabinet are extremely close in terms of decoration with another cabinet which was sold Christie's, London, 6<sup>th</sup> July 2006, lot 81, described as probably Paris.

See catalogue note at sothebys.com

W £ 50,000-70,000 € 59,500-83,000



FIG.1 A DUTCH LACQUERED CABINET © COLLECTION RIJKSMUSEUM



19

**19**  
**A PAIR OF SWEDISH OVAL GILDED LEAD GIRANDOLE MIRRORS**  
**EARLY 18TH CENTURY, ATTRIBUTED TO BURCHARDT PRECHT.**

the oval bevelled plates within a bevelled blue glass border, surmounted by a coronet and scrolling foliage, with a mask head below and a *later* candle-arm each 71.5cm. high, 44.5cm. wide; 2ft. 4¼in., 1ft. 5½in.

Burchard Precht of Bremen (1651-1738) was a sculptor and cabinet-maker who was educated in Hamburg by his brother Christian Precht (1666-1774), set up his workshop in Sweden where he had arrived as early as 1674 in order to participate in the work being undertaken at Drottningholm Castle and in 1682, he was named carver to the court. At Drottningholm palace he created the Royal Bedchamber where a pair of mirrors by him closely resemble the present pair of mirrors, (illus.Hakan Groth, *Barock och Rokoko i Sverige*, p.24). He produced not only mirror frames but also church furniture. His youngest son Christian (b.1706) would become one of Sweden's leading silversmiths; the elder son, Gustav(b.1698) followed more closely his father's career and also produced mirror frames. It can be difficult to distinguish the work of the father and the son who created mirror frames in much the same manner and style.

In 1687-88 he travelled to Rome and Paris with the court architect



Nicodemus Tessin, which strongly influenced his work.

The influence of English Queen Anne style mirrors is evident in Scandinavian mirrors dating from the early 18th century. The overall shape of Scandinavian mirrors and the use of mirrored borders surrounding the principal plates is evidence of this. The form of the present mirrors also shows the strong influence of Daniel Marot which was also prevalent in England at this time and follows quite closely a design for a mirror shown in Ernst Wasmuth, *Das Ornamentwerk des Daniel Marot*, in 264 Lichtdrucken, Berlin, 1892, p.166.

Distinctive of Precht's work and which can be seen in the present mirrors is the use of gilt lead borders.

For further comparison see William Karlson, *Stat och Vardag i Stormaktidens Herremanshem*, p.316 which shows a mirror attributed to B. Precht with a similar crown and other elements to the present examples. Ernst Fischer, *Svenska Mobler i Bild*, pp. 68-9 illustrates mirrors with similar garlands, crown and palm leaves to the present example. For further comparison see Christie's London, Dealing in Excellence, A Celebration of Hotspur and Jeremy, 20th November 2008, lot 160 and also Sotheby's New York, The Collection of Mr and Mrs Stephen C Hilbert, 24th May 2007, lot 94.

W £ 20,000-40,000 € 23,700-47,400



20

**20**  
**A SET OF POLYCHROME NEEDLEWORK WOOL AND SILK BED**  
**VALANCES AND HEADBOARD, PROBABLY FRENCH**  
**EARLY 18TH CENTURY**

each panel worked in polychrome wools and silks in *gros point* needlework with exuberant flowers on a dark ground, incorporating lobed cartouches enclosing polychrome silk *petit point* needlework Biblical scenes; comprising of a shaped headboard, centred with lobed cartouche enclosing scene of 'The Judgement of Solomon', (headboard with lower supporting wooden panel: *total height including wooden support below: 126cm. at highest, 175cm. at widest; the wooden support alone: approximately. 63cm. high, 155cm. wide; 2ft. 5ft. 1in.*), and three side panels 'valances', (*Two side valances: approximately 56cm. high, 190cm. wide; 1ft. 10in., 6ft. 3in.; Front valance: 56cm. high, 152cm. wide; 1ft. 10in., 5ft.*), together with two small carved giltwood corner feet supports (Qty 4)

Overall approximately 126cm. at highest, 175cm. at widest, 190cm. deep; 4ft. 1in., 5ft. 9in., 6ft. 3in.

For comparable panels see Sotheby's, London, 14<sup>th</sup> June 2000, lot 11,

for a set of late 17<sup>th</sup> century needlework hangings, comprising of six valances and a headboard, of similar technique, with figural scenes which were mythological and included Charity, Fidelity, Peace, Abundance, and the 'bizarre' design incorporated birds and beasts. The top valance (which was three joined panels) was approximately 70cm. high; 2ft. 3in. The separate lower valances were shaped across the top and measurements were approximately 75cm. high, 216cm. wide; 2ft. 5in., 7ft. 1in., and the front valance was narrower at 75cm. high, 189cm. wide; 2ft. 5in., 6ft. 2in.

An early 18<sup>th</sup> century French bed with a similar style of valances, upper and lower, without a headboard, is illustrated in L. Synge, *Art of Embroidery*, History of style and technique, Antique Collectors Club, Suffolk, 1991, Chp.7, Eighteenth Century, pg.173, fig.153. For further information about similar needlework on seat furniture, see Chp.8, A Note on Furniture, pp.226-247.

See catalogue note at sothebys.com

W £ 25,000-35,000 € 29,600-41,500



LEFT SIDE VALANCE PANEL



RIGHT SIDE VALANCE PANEL



21



21  
A PAIR OF ITALIAN IVORY, MOTHER-OF-PEARL, PEWTER AND FRUITWOOD INLAID WALNUT, EBONY MARQUETRY AND PARQUETRY CONSOLE TABLES ATTRIBUTED TO THE DE LUCCI BROTHERS, VENETIAN, CIRCA 1686

each with a rectangular top with projecting corners, one with a reserve decorated with a Turkish and European horseman engaged in armed combat, the other with two seated female figures in drapery flanked by tasselled curtains in a landscape, both within scrollwork cartouches

and with reserves of flowers on tapering and turned legs joined by an x-form scrolled stretcher centered by an ebonised urn finial; both with old inventory numbers in black ink: *No 1* and *No 2*, and the underside of the stretchers with *No 1* and *No 2 Da Vanti* respectively each 84cm. high, 138cm. wide, 67cm. deep; 2ft. 9in., 4ft. 6¼in., 2ft. 2½in.

See catalogue note at [sothebys.com](http://sothebys.com)

W • £ 30,000-50,000 € 35,600-59,500

22  
AN ITALIAN FRUITWOOD INLAID WALNUT BUREAU CABINET, VENETIAN MID 18TH CENTURY

the upper section with a swan neck pediment centred by an urn finial flanked by identical urn finials on pedestals enclosing an engraved cartouche shaped mirror depicting an Antique figure in armour within a landscape above a pair of arched doors with later glass enclosing a fitted interior with seven niches and four drawers flanking a cupboard door enclosing a recess above two frieze drawers and a pair of candlesticks, with concave sides, the lower section with a fall-front opening to reveal a fitted interior with a door flanked by two drawers and two secret drawers above a slide concealing further secret drawers, above three long bowed and concave-fronted drawers on bun feet 282cm. high, 120cm. wide, 69cm. deep; 9ft. 3in., 3ft. 11¼in., 2ft. 3¼in.

Comparative Literature:  
G. Morazzoni *Il Mobile Veneziano del Settecento*, Milan, 1958.

The details of the cresting, the elegant proportions, the gentle serpentine design of the sides rather than straight sides make the present bureau cabinet a fine example of the Venetian repertory, several examples of which are illustrated by Morazzoni, *op. cit.*

See catalogue note at [sothebys.com](http://sothebys.com)

W £ 40,000-60,000 € 47,400-71,500



22





23

**23**  
**A PAIR OF GEORGE I CARVED GILTWOOD CHAIRS**  
**EARLY 18TH CENTURY**

in the manner of James Moore, with shaped padded backs and seats, the shepherd's crook arms carved with fish scales within an egg and dart carved border, on leaf-carved cabriole legs, *re-gilded*

The present chairs relate to other examples which have been attributed to James Moore. James Moore (c.1670-1726) worked at Nottingham Court, Shot's Gardens, St. Giles-in-the-Fields, London. It is presumed that he was an apprentice in the workshop of John Gumley, the Royal cabinet-maker, becoming his partner in a number of Royal Commissions after 1714. After the dismissal of Sir John Vanbrugh from his position as comptroller of the building of Blenheim Palace, Sarah, Duchess of Marlborough, appointed Moore in his stead, considering him to be her 'Oracle'. Moore's name appears frequently in the accounts at Blenheim and there are a number of pieces still in

the house which are known to have come from his workshops. Besides becoming cabinet-maker to the King, Moore's clients included Richard Boyle, 3rd Earl of Burlington and Ralph, 1st Duke of Montagu.

Similarities to the present lot can be seen in pair of armchairs, originally supplied to James Brydges, 1st Duke of Chandos (1673-1744) for the Chapel at Cannons, Edgware, Middlesex, sold Christie's London, Important English Furniture, 8th June 2006, lot 50. The overall form is similar and certain details such as the fish scale ornament and finely-carved egg and dart ornament can be seen on both pairs. Further comparisons can be made with a pair of chairs, see Sotheby's London, Important English Furniture, 18th November 2008, lot 338 with a possible Chandos provenance. These chairs also share same the same form and some of the same carved detail.

W £ 20,000-30,000 € 23,700-35,600



24

**24**  
**A GEORGE I GILTWOOD AND GESSO SIDE TABLE CIRCA 1720**

possibly by James Moore, the rectangular top carved overall with strapwork and centred with an oval paterae, above a shaped drawer, on cabriole legs headed with carved Indian heads, top pegged  
 73cm. high, 87cm. wide, 57cm. deep; 2ft. 4¾in., 2ft. 10¼in., 1ft. 10½in.

James Moore (c.1670-1726) is recorded as a cabinet-maker at Nottingham Court, Shot's Gardens, St Giles-in-the Field, London. A partner of James Gumley, he became one of the foremost furniture makers in the reign of George I, being not only a Royal Cabinet maker supplying gilt pier glasses, tables and other items for the Royal Palaces, but also supplying patrons such as Ralph, 1st Duke of Montagu at Boughton House and Sarah, Duchess of Marlborough at Blenheim, where he became comptroller of works after the dismissal of Vanbrugh. The form of the present table with its carved gesso ornament is typical of his work.

The art of carving panels for table tops, table frames, mirrors and seat furniture in low relief in gesso which was then gilded, probably derived from the 17th century practise of covering furniture with thin sheets of silver which had been embossed with various designs including

flowers, strapwork and cyphers. The gilding was always burnished to a high degree, and each piece must have appeared as solid gold in the low candle lighting of the period. The fashion derives from the French 'Louis Quatorze' or 'antique' fashion was popularised in the early 18th century by the ornamental pattern-book or *Oeuvres* of 1712 issued by William III's 'architect' Daniel Marot (d.1752). The present table was probably conceived to stand on a pier between two windows, flanked by torchères in a similar style and with a mirror above.

The figural motifs on the top of the legs is a recurring one on this type of table. They appear on a table in the collection of the Dukes of Devonshire at Chatsworth (cf. Oliver Brackets, *English Furniture Illustrated*, p.182, illus. and Ralph Edwards and Percy Macquoid, *The Dictionary of English Furniture*, rev. ed. 3 vols., 1954, vol III, p.313, fig. 21). For a related dressing table see Ralph Edwards and Percy Macquoid, *op. cit*, fig. 6. For further comparison see Sotheby's sale of the Contents of Benacre Hall, Suffolk, 9,10,11th May 2000, lot 34, a table with similar figural detail carved to the legs, sold £200,000.

W £ 20,000-30,000 € 23,700-35,600



THE PROPERTY OF A LADY

25

**A GEORGE I WALNUT AND FEATHERBANDED SECRÉTAIRE CABINET, CIRCA 1720**

the top with a pair of mirrored doors with bevel edged plates, *re-silvered*, enclosing a fitted interior of two arched flaps, nine drawers and adjustable shelves, the lower section with a secrétaire drawer fitted with five small drawers and pigeonholes, above three drawers, large

brass carrying handles to both sides of top and base  
228cm. high, 109cm. wide, 53cm. deep; 7ft. 6in., 3ft. 7in., 1ft. 9in.

PROVENANCE  
Godson & Coles, London

W £ 15,000-20,000 € 17,800-23,700



OTHER PROPERTIES

26

**A GEORGE II WALNUT CHEST ON CHEST CIRCA 1730**

with a moulded detachable breakfront cornice above a secret drawer to the frieze above three short and three long drawers between canted fluted stiles, the base with four drawers, on bracket feet  
181.5cm. high, 114cm. wide, 62cm. deep; 5ft. 11½in., 3ft. 9in., 2ft. ½in.

W £ 20,000-30,000 € 23,700-35,600



27  
**A WILLIAM AND MARY WALNUT AND MARQUETRY CHEST OF DRAWERS  
 LATE 17TH CENTURY**

the moulded top inlaid with a central panel of foliage within four spandrels, above four drawers with conforming inlay below, on later bun feet

95cm. high, 97cm. wide, 56cm. deep; 3ft. 1½in., 3ft. 2¼in., 1ft. 10in.

W £ 5,000-7,000 € 6,000-8,300

27

28  
**A QUEEN ANNE WALNUT LOWBOY  
 CIRCA 1710**

the moulded crossbanded top with re-entrant corners above three drawers, on cabriole legs

76.5cm. high, 78.5cm. wide, 51cm. deep; 2ft. 6¼in., 2ft. 7in., 1ft. 8in.

W £ 6,000-8,000 € 7,200-9,500



28



29  
**A QUEEN ANNE WALNUT BUREAU CABINET  
 EARLY 18TH CENTURY**

the top with an arched broken pediment above a pair of bevelled mirrored doors enclosing a central cupboard with two doors flanked by folio divisions and two banks of five drawers with six drawers below and two candlesticks. the bureau with a central pair of cupboard doors enclosing three small drawers flanked by two secret drawers, pigeonholes and six small drawers, with a slide below, two short and two long drawers, on bun feet

238cm. high, 103cm. wide, 60cm. deep; 7ft. 9¾in., 3ft. 4¾in., 1ft. 11¾in.

W £ 20,000-40,000 € 23,700-47,400



29

THE PROPERTY OF A GENTLEMAN

30

**A PAIR OF GEORGE II MAHOGANY LIBRARY ARMCHAIRS  
CIRCA 1750**

in the manner of William Kent, with arched padded backs, padded arms on foliate carved supports headed with rosettes, padded seats on conforming scroll and leaf-carved cabriole legs with castors overall height 1m., width 76cm. depth 81cm.; 3ft. 3½in., 2ft. 6in., 2ft. 8in.

The design of the present pair of chairs is influenced by the Roman fashion promoted by William Kent. The leaf and entrelac carved ornament seen on the arms and legs and also the moulded plinths on the base of the legs are details which can be seen in his publication, *'Some Designs of Mr Inigo Jones and Mr William Kent'*, of 1744, showing designs for a Settee and two chairs and for an arm-chair, illustrated in Peter Ward-Jackson, *English Furniture Designs of the Eighteenth Century*, London, 1958, pl. 16 and 17.

William Kent was born in Yorkshire around 1685-6. From 1709 to 1719 he lived in Italy, studying to be a painter. It is however as an architect he is best known. Even in his student days, his interest had been directed towards architecture and this had no doubt been stimulated by his meeting there with Lord Burlington in 1716. Three years later he returned to England with him and from then his name was to be inextricably linked with that of his patron. With Palladio as their

God and Inigo Jones as their Prophet, they set about the trying to establish a change in English architecture. Kent was the first English architect to take an interest in the interior design of houses. One of his most notable early commissions was in 1722 to secure the interior commission at Kensington Palace, a project that was to last five years. These interiors which also included the furnishings was the first designed entirely by the architect. Other major commissions followed including Walpole's Houghton Hall for which designs prepared by him for the saloon are believed to be the first surviving evidence for an architect presenting a design for an entire room. By 1730 he was one of the leading architects of the neo-Palladian movement

One of a pair of armchairs, identical to the present lot is shown illustrated in *Country Life*, Hanbury Hall, Worcestershire- II, January 11th 1968, p.70. Hanbury Hall was described as the home of Mr and Mrs Edmund Bayliss.

This armchair together with its pair was subsequently sold by Bonhams and Goodman, Melbourne, Australia, Important Art, Fine Furniture and Decorative Arts, 24th April 2007, designated 'The Property of Mr and Mrs Edmund Bayliss, Hanbury Hall, Worcestershire', realised \$Aus.180,000.

W £ 60,000-90,000 € 71,500-107,000



30



31  
**A PAIR OF ITALIAN CHINOISERIE  
 LACQUERED TERRACOTTA VASES AND  
 COVERS, PROBABLY PIEDMONTESE  
 LATE 18TH/EARLY 19TH CENTURY**

each of baluster form with domed covers and knob, the whole decorated with chinoiseries, butterflies and flowers on a cream ground each 62cm. high; 2ft ½in.

W £ 8,000-12,000 € 9,500-14,300

32  
**A PAIR OF ITALIAN BLUE LACQUERED AND PARCEL-GILT  
 ARMCHAIRS, VENETIAN  
 THIRD QUARTER 18TH CENTURY**

each with a padded drop-in back and seat; the underside of one with the printed label "orlando petreni arredamenti artistici, Firenze, Via Ronainelli"; reblocked.

PROVENANCE  
 Orlando Petreni, Florence  
 Sold Christie's, London, 21st June 2000, lot 69.

W £ 6,000-8,000 € 7,200-9,500



32 A PAIR

33  
**A PAIR OF FRENCH GILT-BRONZE-MOUNTED SAMSON  
 POT-POURRI VASES AND COVERS  
 LATE 19TH/EARLY 20TH CENTURY**

each cover with a coral and shell finial above a pierced band cast with c-scrolls and flowerheads, with scrolled foliate cast handles on a scrolled and acanthus leaf cast base, the whole applied with leaves and branches on a pink honeycomb ground each 31cm high; 1ft. 1/2in.

See catalogue note at sothebys.com

£ 3,000-5,000 € 3,600-6,000



33



34  
**AN ITALIAN PALE BLUE LACQUERED, PARCEL-GILT AND  
 PASTIGLIA CHINOISERIE COMMODE, PIEDMONTESE, TURIN  
 CIRCA 1760**

with a serpentine painted top imitating bardiglio marble above two long drawers with two rocaille and pastiglia reserves with chinoiserie figures in a landscape and interior scenes above an apron decorated with tasselled lambrequins with similarly decorated splayed sides on cabriole legs terminating in hoof feet  
 40.5cm. high, 77.5cm. wide, 40.5cm. deep; 1ft. 4in., 2ft. 6½in., 1ft. 4in.

Comparative Literature:  
 Umberto Chierici, *Torino, il Palazzo Reale*, Turin, 1969, plates 22 and 23.  
 Hans Huth, *Lacquer of the West*, Chicago, 1971.

This rare and beautifully lacquered commode, with detailed chinoiserie figures in imitation of Chinese *famille rose* porcelain is in the most delicate shade of pale blue and has the added rare feature of pastiglia parcel-gilt foliate and scoll reserves. Rather than the more usual method of *arte povera* (a technique borrowed from Venice) of cutting out engravings, colouring them then applying them to resemble true lacquer, the Piedmontese *laccatori* has actually skillfully painted the design. The commode is of small and elegant proportions with the top

painted to simulate grey bardiglio marble the latter often found on Piedmontese furniture. Furthermore, the inside of the legs are painted red. The decoration was probably conceived for a room setting decorated with chinoiseries which were extremely popular in 18th century Piedmont.

The city of Turin, was second only in importance to Venice for the production of lacquer in the mid 18th century. In an attempt to imitate Versailles, King Vittorio Amadeo II (1666-1732) commissioned Filippo Juvarra (1678-1736) to remodel Palazzo Madama, in Turin. The most striking lacquer room of the first half of the 18th century was however, in the Royal Palace of Turin based upon designs by Juvarra. Far Eastern panels on the walls were added to by the local lacquermaster, Pietro Massa. The panels were lacquered in red and gold on a black ground to achieve a stunning effect.

The taste for rooms decorated in chinoiseries in Turin can be seen illustrated by Huth, *op. cit.*, plate 132, for the lacquer room at Villa Vaccetti, near Turin, circa 1740. Furthermore, Chierici, *op. cit.*, illustrates an overdoor and the *Gabinetto* Cinese in plates 22 & 23, demonstrating the taste for chinoiseries in Turin in the mid 18th century.

W £ 25,000-40,000 € 29,600-47,400



35

**35**  
**ANONYMOUS, SCENES OF KYOTO, SIX-FOLD SCREEN**  
**LATE 18TH CENTURY**

ink, colour and gold on paper, mounted on brocade  
 181cm. high, 388.5cm. wide; 5ft. 11¼in., 12ft. 9in.

**PROVENANCE**

Property from the Estate of Winifred R. Weber  
 Sold lot 757, Sotheby's, New York, 18th & 19th April 2002, A  
 Celebration of the English Country House.

W £ 7,000-10,000 € 8,300-11,900



36

**36**  
**A PAIR OF SWEDISH GILT-LEAD GIRANDOLES, IN THE**  
**MANNER OF CHRISTIAN PRECHT, AFTER A DESIGN BY**  
**DANIEL MAROT, EARLY 18TH CENTURY**

each with a red mirrored panel; some minor losses and  
 replacements; gilding worn  
 one 77.5cm high, 57cm wide; the other 77cm high, 55cm wide  
 2ft. 6½in., 1ft. 10½., 2ft. 6¼in., 1ft. 9¾in.

See catalogue note at sothebys.com

W £ 6,000-8,000 € 7,200-9,500



36

**37**  
**A KINGWOOD AND FRUITWOOD INLAID WALNUT AND**  
**MARQUETRY COMMODORE, SOUTH GERMAN OR AUSTRIAN**  
**CIRCA 1740**

the moulded top with two geometric reserves enclosing a motif with  
 c-scrolls and stylised anthemions above three bowed and serpentine  
 drawers with similar reserves, the sides inlaid with a geometric motif on  
 later flattened bun feet

95cm. high., 129.5cm. wide; 69.5cm. deep; 3ft. 1½in., 4ft. 3in., 2ft. 3½in.

† W £ 5,000-7,000 € 6,000-8,300



37



**38**  
**A DANISH BLACK AND GILT JAPANNED CABINET**  
**MID 18TH CENTURY**

the arched upper section with a mirrored central cupboard door  
 enclosing a shelf and five small drawers, flanked by cupboards each  
 enclosing five drawers, with two drawers below, the base with two  
 cupboard doors to each side, each enclosing three drawers, on  
 shaped bracket feet

198cm. high, 109cm. wide, 83cm. deep; 6ft. 6in., 3ft. 7in., 2ft. 8½in.

See catalogue note at sothebys.com

W £ 50,000-100,000 € 59,500-119,000



39  
**AN ITALIAN CARVED GILTWOOD MIRROR, TUSCAN, MID 18TH CENTURY**  
 with a shaped divided plate within a frame carved with scrolls, flowers and foliage on a trelliswork ground, the scrolled cresting with a winged female mask, each corner with a winged female bust supporting a vase of flowers, the apron with an unidentifiable coat of arms  
 189cm. high, 100cm. wide; 6ft. 2½in., 3ft. 3½in.

W £ 10,000-15,000 € 11,900-17,800

39



41  
**A PAIR OF ITALIAN AMARANTH INLAID KINGWOOD AND PARQUETRY COMMODES, NEAPOLITAN, CIRCA 1760**

each with a serpentine giallo di sienna marble top above two long drawers with gilt-bronze handles on splayed legs and gilt-metal sabots, the whole quarter-veneered with amaranth banding  
 each 87cm. high, 122cm. wide, 61cm. deep; 2ft. 10¼in., 4ft., 2ft.

W £ 18,000-25,000 € 21,400-29,600

41



40  
**AN ITALIAN CARVED GILTWOOD CONSOLE TABLE, ROMAN, CIRCA 1750**

with a serpentine giallo di Sienna veneered marble top within a painted white marble border above a pierced frieze on scrolled cabriole legs joined by a pierced x-form stretcher, the whole carved with rocaille, scrolls, flowers and leaves  
 91.5cm. high, 114cm. wide, 50.5cm. deep; 3ft., 3ft. 8¾in., 1ft. 7¾in.

W £ 12,000-15,000 € 14,300-17,800

40



42  
**A PAIR OF ITALIAN GILT-BRONZE-MOUNTED MARBLE TOPPED KINGWOOD AND PARQUETRY BRACKETS, NEAPOLITAN OR SICILIAN, CIRCA 1760**

each with an inset rectangular mottled liver, grey and white marble top within an engraved foliate gilt-metal border, above a tapering bracket inlaid with geometric motifs, the later gilt-bronze finial cast with rocaille, c-scrolls and foliage  
 each 36cm. high, 33.5cm. wide, 13.5cm. deep; 1ft. 2¼in., 1ft. 1¼in., 5¼in.

W £ 4,000-6,000 € 4,750-7,200

42



43

**43**  
**AN ITALIAN CARVED GILTWOOD MIRROR INSET WITH AN OIL ON CANVAS CHINOISERIE PANEL, PIEDMONTESE, THE CARVING POSSIBLY BY MICHELE CROTTI FIRST QUARTER 18TH CENTURY**

of rectangular inverted breakfront form with glazed borders mounted with a carved giltwood bracket flanking a chinoiserie scene depicting a tea ceremony beneath a gazebo and a cherry blossom tree within an arched frame, the whole carved with c-scrolls, acanthus leaves and foliage on a cross hatched and stippled ground  
 185cm. high, 149.5cm. wide, 10cm. deep; 6ft. 3/4in., 4ft. 10 3/4in., 4in.

Comparative Literature:

Roberto Antonetto, *Il Mobile Piemontese nel Settecento*, Vol. II, pp. 172-176.

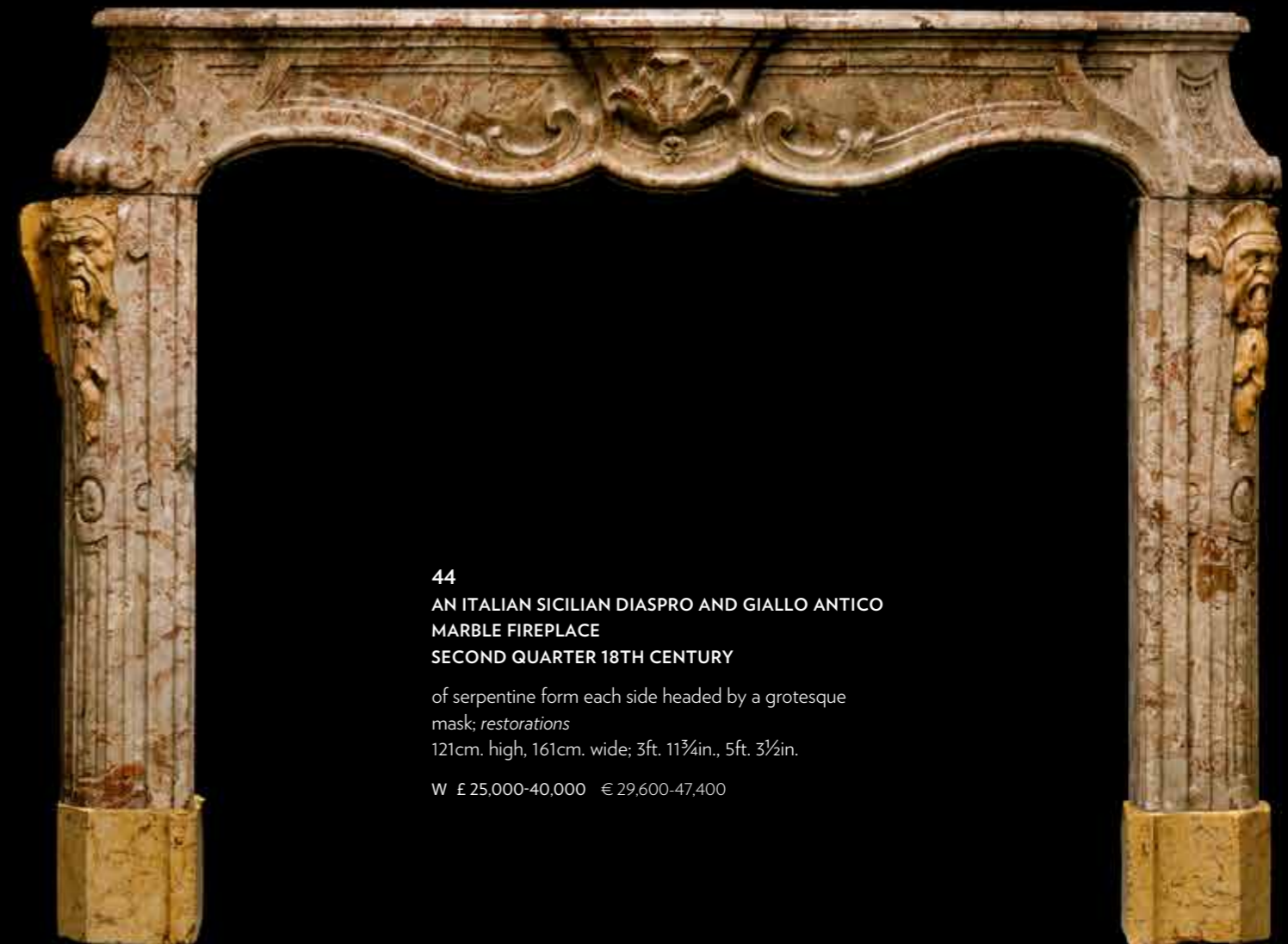
Edi Baccheschi, *Mobili Piemontesi del sei e Settecento*, Milan, 1963, p. 43

This magnificently carved overmantel mirror with scrolls, brackets and foliage is reminiscent of similar overmantel mirrors in some of the Turinese palaces. See for example a related overmantel mirror illustrated by Antonetto, *op. cit.*, p.176, fig. 4, for an overmantel mirror of similar form and carved elements with mirrored pilasters, small consoles and similarly carved mouldings, in Palazzo Madama, Museo Civico d'Arte d'Antica, Torino, (Inv. 1342/L), the carving of which is attributed to Michele Crotti, one of the gilders active in the gilded Apartment in Palazzo Carignano as well as in Palazzo Madama Turin. Also see Baccheschi, *op. cit.*, p. 43, for an overdoor and door frame, with similar carving and a painted panel with chinoiseries to that on the offered mirror (formerly in the Pietro Accorsi, Collection).

W £ 15,000-25,000 € 17,800-29,600



DETAIL



**44**  
**AN ITALIAN SICILIAN DIASPRO AND GIALLO ANTICO MARBLE FIREPLACE SECOND QUARTER 18TH CENTURY**

of serpentine form each side headed by a grotesque mask; restorations  
 121cm. high, 161cm. wide; 3ft. 11 3/4in., 5ft. 3 1/2in.

W £ 25,000-40,000 € 29,600-47,400





45

**45**  
**AN ITALIAN RED LACQUER FAUX TORTOISESHELL AND PARCEL-GILT CHINOISERIE MIRROR, VENETIAN MID 18TH CENTURY**

of rectangular form with a cushion moulded frame decorated with chinoiserie figures and scrolling foliage within a double border of giltwood ribbons; some minor retouching to lacquer  
 115cm. high, 93cm. wide; 3ft. 9¼., 3ft. ¾in.

**Comparative Literature:**

Clara Santini, *Le Lacche dei Veneziani. Oggetti d'uso quotidiano nella Venezia del Settecento*, Milan, MMIII.

G. Morrazzoni, *Il Mobile Veneziano del Settecento*, Tav. CCXXXIX and Tav. CCXL.

This mirror is unusual in that the red background is in imitation of tortoiseshell as Venetian mirrors are more commonly painted to simulate walnut. It is decorated with chinoiserie figures to reflect the Venetian passion for chinoiserie in imitation of the lacquerware imported from the Far East. Santini illustrates *op. cit.*, p. 75, fig. 4, a mirror with a painted red ground to simulate tortoiseshell with yellow

reserves of chinoiserie figures very similar to those upon this mirror (Collection Sergio Borroli, Venice). See Morrazzoni *op. cit.*, Tav. CCXXXIX, for a chinoiserie mirror conceived in a similar vein with a cresting (formerly collection signora Nella Longari) and Tav. CCXL (formerly collection prof. Elio Quaglino).

A Venetian mid 18th century red lacquer mirror in arte povera with European figures, was sold from the Estate of the late Giuseppe Rossi, Vol. I, 10th March 1999, Vol. I, lot 123 (£70,000).

W £ 18,000-20,000 € 21,400-23,700



DETAIL



46

**A PAIR OF ITALIAN RED LACQUERED AND PARCEL-GILT COMMODES, ROMAN MID 18TH CENTURY**

each of serpentine form with a moulded top above two long drawers and inward curved sides on cabriole legs terminating in inward curved leaf carved feet, the stiles carved with a trail of flowers and leaves; the whole decorated with vegetal motifs in imitation of silk lampas  
 each 87cm. high, 116cm. wide, 50cm. deep; 2ft. 10¼in., 3ft. 9¾in., 1ft. 7¾in.

These extremely rare commodes in imitation of silk damask are without precedent. However, a bureau decorated in a similar technique is illustrated by Carlo Steiner, *Mobili e Ambienti Italiani dal gotico al floreale*, Vol. II, p. 465, formerly in the collection of P. Barbieri, Genoa, reproduced here in fig. 1.

W £ 40,000-60,000 € 47,400-71,500



FIG. 1. BUREAU (FORMERLY IN THE COLLECTION OF P. BARBIERI, GENOA)



47



48

47

**AN ITALIAN ALABASTER VENEERED TABLE TOP, ROMAN  
18TH CENTURY**

of rectangular form veneered with twenty-four squares together with a modern ebonised plywood base (*base not illustrated*)  
Alabaster top 4.5cm. high, 156cm. wide, 77.5cm. deep; 1 $\frac{3}{4}$ in., 5ft. 1 $\frac{1}{2}$ in., 2ft. 6 $\frac{1}{2}$ in.; the base 42cm. high, 122cm. wide, 50cm. deep; 1ft. 4 $\frac{1}{2}$ in., 4ft. 1ft. 7 $\frac{3}{4}$ in.

W £ 25,000-40,000 € 29,600-47,400

48

**AN ITALIAN CARVED GILTWOOD CONSOLE TABLE, ROMAN  
THIRD QUARTER 18TH CENTURY**

with a serpentine *giallo di Siena* veneered marble top with a *verde antico* border above a pierced frieze on scrolled cabriole legs joined an x-form stretcher centred by a pierced rocaille and acanthus on inward scolloed feet, the whole carved with rocaille, scrolls, flowers and foliage  
94cm. high, 184.5cm. wide, 86.5cm. deep; 3ft 1in., 6ft.  $\frac{1}{2}$ in., 2ft. 10in.

COMPARATIVE LITERATURE:

Enrico Colle, *Il Mobile Rococò in Italia, Arredi e Decorazioni d'Interni dal 1738 al 1775*, Milan, 2003, pp. 148-149, no. 32.

This fluidly asymmetrically carved console table with its boldly carved cabriole legs with rocaille, flowers and leaves and x-form stretcher is conceived very much in the vein of the console tables, illustrated by Colle, *op. cit.*, p.139 no. 29 p. 149, no. 32. The latter is dated to the third quarter of the 18th century and is in the Accademia dei Lincei, Palazzo Corsini, Rome. The same author also illustrates two other console tables with the c-scrolls at the top of the legs and with boldly carved flowers and leaves on the knees. Furthermore, all three have marble veneered tops with a different coloured border and the one in palazzo Corsini, illustrated p.149, has a top which is the reverse of that on the offered table-the top in verde antico with a sienna marble border.

W £ 20,000-30,000 € 23,700-35,600



49

**49**  
**A MONUMENTAL ITALIAN PAINTED CUPBOARD, VENETIAN**  
**FIRST HALF 18TH CENTURY**

of inverted breakfront form with a moulded cornice above a pair of doors decorated with roccaille cartouches flanked by simulated baluster pilasters on plinths decorated with female masks suspending floral trails on a stepped plinth base  
 257cm. high, 341cm. wide, 101cm. deep; 8ft. 5¼in., 11ft., 2¼in., 3ft. 3¾in.

**LITERATURE**

Saul Levy, *IL MOBILE VENEZIANO DEL SETTECENTO*, Vol. II, Milan, 1964, illustrated Tav. 186 and stated then to be in the Collection of Morandotti, Rome

W £ 40,000-60,000 € 47,400-71,500



50

**50**  
**A PAIR OF ITALIAN CARVED GILTWOOD CONSOLE TABLES,**  
**ROMAN, MID 18TH CENTURY**

each with a veneered *africano* marble top above a pierced frieze on cabriole legs joined by an x-form stretcher on inward scrolled legs, the whole carved with roccaille, scrolls and leaves  
 each 91cm. high, 107cm. wide, 54cm. deep; 2ft. 11¾in., 3ft. 6¼in., 1ft. 9¼in.

W £ 30,000-50,000 € 35,600-59,500



51

**51  
A SET OF FOUR WALNUT ARMCHAIRS ATTRIBUTED TO NOGARET  
LOUIS XV, MID 18TH CENTURY**

each with a cartouche-shaped padded back, arms and seat, the top-rail elaborately carved with flowers and foliage

**PROVENANCE**

Purchased From the Estate of the Late Giuseppe Rossi, Vol. II, in these Rooms, 11th March 1999, lot 764.

Pierre Nogaret (1718-1771), received Master in Lyon 1745.

W £ 12,000-18,000 € 14,300-21,400

**52  
A PAIR OF CARVED AND PAINTED WOOD CHINOISERIE FIGURES  
NORTHERN EUROPEAN, MID 18TH CENTURY**

each with nodding heads, wearing red and blue robes  
female figure 79cm. high, male figure 75cm. high; 2ft. 6in., 2ft. 5½in

A group of related Chinese Export figures in painted clay are in the collection of the Peabody Museum, Salem, Massachusetts and are illustrated in Carl Crossman, *Decorative Arts of the China Trade*, 1998, p.317, pl.112. Other examples can be seen in Sweden in the *chinoiserie* interiors at the Drottningholm Palace and in 1777 over a hundred were recorded there called 'China dolls' and were collected to provide an authentic view of Chinese life, with many representing artisans in various occupations. Although these examples are of Chinese origin, European examples were also made such as the present lot, following these examples, to furnish the fashionable *chinoiserie* interiors of the mid 18th century.

W £ 12,000-18,000 € 14,300-21,400



52



53

**53  
A PAIR OF CENTRAL ITALIAN BLUE AND POLYCHROME PAINTED  
CHINOISERIE COMMODES, PROBABLY MARCHE, WITH THE  
COLLECTION LABEL OF S.A.R. EMANUELE FILIBERTO DI SAVOIA,  
DUKE OF AOSTA, 18TH/19TH CENTURY**

each with a shaped top above two drawers decorated with trails of flowers, the sides decorated with an oriental figure in a landscape, on cabriole legs terminating in hoof feet, one with the printed collection label on the reverse' *Collezione d'Arte di S.A.R. Emanuele Filiberto di Savoia, Duca d'Aosta; tops redecorated, some retouching to lacquer*  
each 83.5cm. high, 132cm. wide, 42cm. deep; 2ft. 8¾in., 4ft. 4in., 1ft. 4½in.

**PROVENANCE**

Emanuele Filiberto di Savoia Carignano (d. 1931) was Duke of Apulia and then of Aosta. He was married to Helen of Orléans and the father of Amadeo (d. 1942), Viceroy of Ethiopia from 1937 to 1940.  
Sold Sotheby's Milan, 4th October 2000, Collection of Villa Lontana Rome, lot 506.

A very similar commode was sold from the Estate of the Late Giuseppe Rossi, Vol. I, in these Rooms, 10th-12th March 1999, lot 117 (£36,000)

W £ 25,000-40,000 € 29,600-47,400



54

**54**  
**AN ORMOLU CARTEL CLOCK, HENRI LACAN, PARIS, CIRCA 1770**

7¼-inch enamel dial signed *Lacan, A Paris*, finely pierced and engraved hands, bell striking movement with numbered outside count wheel, verge escapement, silk suspension, the backplate signed *La Can A Paris*, the case surmounted by a classical male bust above martial trophies, boldly cast laurel and oak swags and a ram mask  
 81cm. 32in. high

W £ 20,000-30,000 € 23,700-35,600



55

**55**  
**A LOUIS XVI ORMOLU QUARTER REPEATING CARTEL TIMEPIECE, FERDINAND BERTHOUD, PARIS, CIRCA 1775**

7-inch enamel dial signed *Ferdinand Berthoud*, finely pierced and engraved hands, the movement with anchor escapement and silk suspension, pull quarter repeat striking on two bells, signed on the backplate *Ferdinand Berthoud A Paris*, the case with vase surmount above mask, foliate and laurel swag mounts,  
 71cm. 28in. high

Ferdinand Berthoud was born in Switzerland in 1727 and, having served his apprenticeship with his brother, he moved to Paris in 1745. He soon gained a reputation for the fine quality of his clocks and marine chronometers. Berthoud was elected a Fellow of the Royal Society in London in 1764 and became clockmaker to the King of France in 1775. He died in 1807.

W £ 6,000-9,000 € 7,200-10,700



56

**56**  
**A LOUIS XV ORMOLU CARTEL CLOCK, ROBERT OSMOND, PARIS, CIRCA 1750**

6½-inch enamel dial, the five pillar bell striking movement signed *Hoguet A Paris*, with numbered outside count wheel and later anchor escapement, the case surmounted by Minerva and a trumpeing putto, the lower section flanked by bullrush sprays and C-scrolls, the base with an assortment of trophies and signed *Osmond*  
 73cm. 28¾in. high

‡ W £ 8,000-12,000 € 9,500-14,300



57

**57**  
**A LOUIS XVI-STYLE GILT-BRONZE CERCLES TOURNANTS URN CLOCK, FRENCH, CIRCA 1880**

the bell striking movement with outside count wheel and lever platform escapement, stamped *JED*, driving two horizontal enamel cartouche rings for hours and minutes, the urn case bearing the signature *Furet, horloger du Roy, A Paris*, the berried cover encircled by a serpent indicating minutes, a further serpent below indicating the hours and raised on a truncated fluted column draped with swags  
 57cm. 22½in. high

† W £ 5,000-8,000 € 6,000-9,500

58

**A LOUIS XVI-STYLE GILT-BRONZE AND WHITE MARBLE MANTEL CLOCK, FRENCH, CIRCA 1870**

7-inch enamel dial with sweep seconds, gilt fleur-de-lys half hour markings, finely pierced and engraved hands, signed *Henry Lepaute A Paris*, the substantial circular movement with pin wheel escapement and outside count wheel striking on a bell, the drum surmounted by the young Cupid and a dog amidst clouds and flanked by bold acanthus scrolls, on a marble plinth

48cm. 19in. high

W £ 5,000-8,000 € 6,000-9,500



58



60



59

59

**A LARGE GILT-BRONZE AND WHITE MARBLE MANTEL CLOCK, FRENCH, CIRCA 1890**

6-inch enamel dial with trellis hands, bell striking movement with Brocot escapement and sun mask pendulum, the broken-arch case surmounted by a trophy, the glazed body overlaid with foliate scrolls, flanked by cornucopias and raised on a white marble breakfront plinth

† W £ 10,000-15,000 € 11,900-17,800

60

**FRANCOIS LINKE. A LOUIS XVI-STYLE GILT-BRONZE MOUNTED MAHOGANY QUARTER CHIMING REGULATEUR DE PARQUET, PARIS, CIRCA 1900**

8¼-inch enamel dial signed *F Linke A Paris*, the three train spring barrel movement with deadbeat escapement, chiming the quarters on four coiled gongs and striking the hours on a further coiled gong, the backplate with stamp for *Étienne Maxant, 4 Rue de Saintonge, Paris* and numbered *19901*, nine bar bi-metallic compensation pendulum with massive lenticular bob, the case surmounted by Apollo in a chariot drawn through clouds by four horses above crisply cast and chased foliate mounts, the sides with parquetry panels, the plinth inset with a plaque

266cm. 8ft. 9in. high

W £ 40,000-60,000 € 47,400-71,500



60



61  
**A GEORGE III MAHOGANY ARCHITECT'S TABLE  
 CIRCA 1765**

in Chinese Chippendale style, the top with drop-leaves and a reading slope on a ratchet above a drawer, fitted with a baize inset slide with a further reading slope on a ratchet above compartments and a small drawer to the side fitted for writing implements, opposed by a slide, with an undertier below, the sides with fret carving, on square legs dividing at the front to support the drawer  
 72cm. high, 112.5cm. wide, 81cm. deep; 2ft. 4½in., 3ft. 8½in., 2ft. 8in.

W £ 7,000-10,000 € 8,300-11,900

PROPERTY OF A GENTLEMAN

62  
**A PAIR OF GEORGE III RECTANGULAR MAHOGANY CONCERTINA-ACTION CARD TABLES CIRCA 1760**

in the manner of Thomas Chippendale, on leaf-carved square legs  
 74cm. high, 93.5cm. wide, 47cm. deep; 2ft. 5in., 3ft. ¾in., 1ft. 6½in.

PROVENANCE

Acquired by the vendor's parents for their London home, circa 1960.

For comparisons with Chippendale's work, see *The Gentleman and Cabinet-Maker's Directory*, Leeds, 2005 facsimile edition, pl. no.49. This plate, which shows a writing table, features similar relief carved reserves and angel brackets.

The offered card tables recall a similar pair with bell-flower relief carved reserves and finely carved angle brackets. These were offered by Christie's London, 3 July 1997, Lot 23 and were supplied, along with a group of seat furniture, to George Weller-Poley, Esq., Boxted Hall, Bury St Edmonds, Suffolk.

W £ 10,000-15,000 € 11,900-17,800



61



62

OTHER PROPERTIES

63  
**A GEORGE II MAHOGANY AND BRASS INLAID SUPPER TABLE  
 CIRCA 1760**

in the manner of Frederick Hintz, the lobed shaped tilt-top on a turned and wrythen-carved column and cabriole legs with pad feet  
 68.5cm. high, 63cm. diam.; 2ft. 3in., 2ft. ¾in.

The design of the present table with its scalloped top inlaid with brass is similar to a group of tables associated with the German-born cabinet-maker Johann Frederick Hintz, (d.1776), examples of which are illustrated in Christopher Gilbert and Tessa Murdoch, *John Channon and Brass-inlaid Furniture 1730-1760*, 1993, pl. XXIV and figs. 149-150. Hintz traded at 'The Porcupine', Newport Street, and on 22nd May, 1738 advertised a sale of 'Choice Tea Boards, etc., all curiously [finely wrought] made and inlaid with fine Figures of Brass and Mother of Pearl. They will be sold at a very reasonable rate, the maker Frederick Hintz, designing soon to go abroad', (G. Beard

and C. Gilbert, eds., *The Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, p.434). Similar furniture was produced by other cabinet-makers in London at this period, including Abraham Roentgen and John Channon, but Hintz is regarded as the foremost exponent of this style of workmanship (cf. Gilbert & Murdoch, *op. cit.* pl. XXV & figs.16-17, 145-148, & 155; Ralph Edwards and Percy Macquoid, *The Dictionary of English Furniture*, rev. ed., 3 vols., 1954, vol. III, P.206, fig. 15; and Christopher Claxton Stevens and Stewart Whittington, *18th century English Furniture, The Norman Adams Collection*, 1983, pp.288-289, illus.).

For comparison similar examples sold, Sotheby's London, Important English Furniture, 15th November 1996, lot 20, £27,000. Sotheby's New York, 26th May, 2000, The Collection of Mr and Mrs Saul P. Steinberg, lot 196, \$280,000,

W £ 12,000-18,000 € 14,300-21,400



63



64

**64  
A COLLECTION OF SIX VARIOUS IVORY, EBONY AND  
MAHOGANY MALLETS  
19TH AND 20TH CENTURY**

comprising an ivory mallet with fluted carving with a medallion in the base depicting Queen Victoria in profile inscribed 'HER MOST GRACIOUS MAJESTY QUEEN VICTORIA', another smaller of similar form with an ivory medallion to the base also depicting Queen Victoria, another carved ivory mallet carved with stylised foliage and with a silver monogrammed plaque to the base, an ebony mallet, the base of oval form carved with fluted decoration with an inset medallion of Queen Victoria, another example with a medallion depicting both Queen Victoria and Prince Albert in profile and a mahogany mallet with a silver presentation plaque to Bishop Grotty, 1928

20cm., 15cm., 17cm., 21cm., 21cm., 21cm.; 7½in., 6in., 6¾in., 8in.

• £ 3,000-5,000 € 3,600-6,000



65

**65  
A PAIR OF REGENCY GILT AND PATINATED OVAL  
BRONZE INK WELLS, CIRCA 1820**

each with a lid mounted with a lion, the base fitted with two sanders flanking a central inkwell, on a base raised by four monopodiae supports

22cm. high, 27cm wide, 16cm. deep; 8¾in., 10¾in., 6¼in.

£ 3,000-5,000 € 3,600-6,000



67

**66  
A LARGE CARVED IVORY AND TORTOISESHELL CUP  
19TH CENTURY**

the top with a flared bead-carved edge and a gadroon-carved base beneath a tortoiseshell border, the socle with gilt-metal ornament raised on three wrythen-carved columns and a pierced central column on a turned base with fluted and bead ornament

31cm. high, 11cm. diam.; 1ft. ¼in., 4½in.

• £ 5,000-7,000 € 6,000-8,300

**67  
AN ANGLO-INDIAN IVORY INLAID ROSEWOOD TEA CADDY  
VIZAGAPATAM, CIRCA 1770**

the moulded top with a swan neck handle enclosing three cannisters with sliding lids, each sides ornamented with a spray of flowers

18cm. high, 27cm. wide, 14cm. deep; 7in., 10¾in., 5½in.

This beautifully inlaid tea caddy is a fine example of work produced by craftsmen in Vizagapatam, a coastal area to the north of the great port of Madras. Many of the objects and furniture produced here were in the European taste and in fact the present tea caddy is very closely based on English forms of the period. These pieces were highly prized and considered to be of the finest quality. A caddy of similar form to the present example but containing two cut-glass silver mounted cannisters forms part of the collection of the Victoria and Albert Museum, London, and is illustrated in Amin Jaffer, *Furniture from British India and Ceylon, a Catalogue of the Collections in the Victoria and Albert Museum and the Peabody Essex Museum*, 2001, pl.49, p.205. Examples of furniture in a similar style are illustrated in Amin Jaffer, *op. cit.*, pp.182-203. For a further related tea caddy see Sotheby's London, *Fine English Furniture*, 26th September 1997.

• £ 8,000-12,000 € 9,500-14,300



67



66





68

**68 AN IRISH GEORGE III MAHOGANY SERPENTINE SERVING TABLE**

the moulded serpentine top with a *later* plate rack, above a fluted frieze centred by a tablet with an urn and swags, on fluted tapering legs surmounted by paterae, with a paper label to the back 8535 MILLAR & BEATTY/HOUSE FURNISHERS/ GRAFTON STREET/DUBLIN 89cm. high, 209cm. wide, 75.5cm. deep; 2ft. 11in., 6ft. 10¼in., 2ft. 5¾in.

A similar serpentine side table from Belgard Castle, Cloidwalkin, Co. Dublin is illustrated in M. Harris and Sons, *A Catalogue and Index of Old Furniture and Works of Decorative Art*, part III, p. 328

W £ 10,000-15,000 € 11,900-17,800

69

**69 A GEORGE III OVAL MAHOGANY WINE COOLER CIRCA 1770**

in the manner of Thomas Chippendale, possibly by Gillows of Lancaster, bound with twin bands of brass, with twin handles ornamented with lions's masks with swing handles, on a stand with splayed chamfered square legs 55cm. high, 67cm. wide, 46cm. deep; 1ft. 9¾in., 2ft. 2½in., 1ft. 6in.

PROVENANCE  
Darnick House, Scotland

Susan Stuart, *Gillows of Lancaster and London*, 2008, 2 vols., vol. I, p. 307 illustrates a very similar wine cooler to the present lot known to be by Gillows, suggesting that the present lot could also be by this firm.

W £ 3,000-5,000 € 3,600-6,000



69



DETAIL



70

70

**A PAIR OF GEORGE III MAHOGANY WINE CISTERNS ON PEDESTALS LATE 18TH/EARLY 19TH CENTURY**

in the manner of Gillows of Lancaster, the brass-mounted vase cistern with a lead lined interior and removable lid, with a tap, each cross-banded pedestal with a door enclosing in one a tole-lined interior with slatted shelves ( for plate warming), the other with two lead lined compartments, one with divisions for bottles, and a tambour compartment, on plinths 170cm. high, 44cm. wide, 43cm. deep; 5ft. 7in., 1ft. 5½in., 1ft. 5in.

PROVENANCE  
Darnick House, Scotland

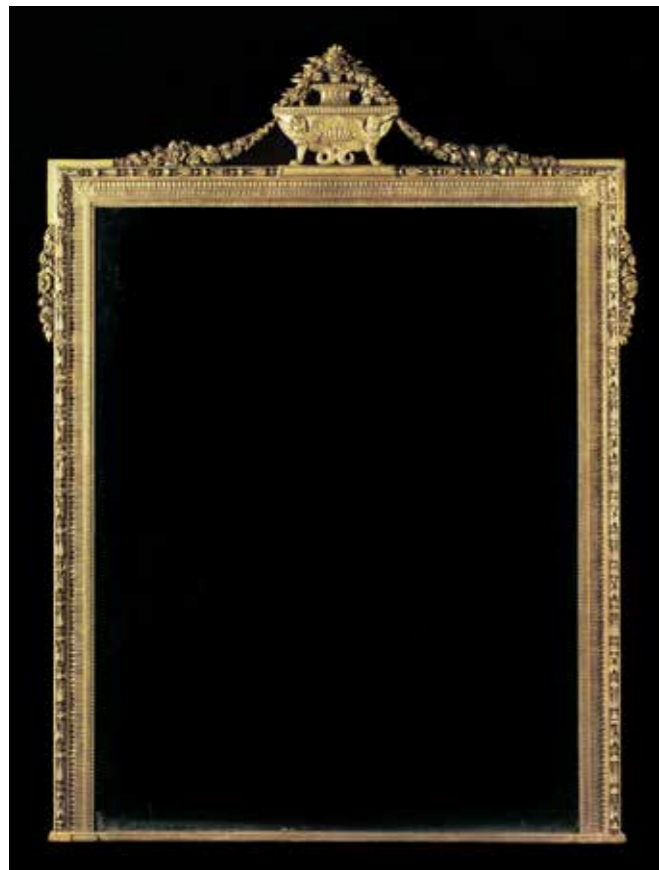
Susan Stuart, *Gillows of Lancaster and London*, 2008, 2 vols., vol. I, p.308-315 illustrates urns on pedestals including a pedestal and urn made for Workington Hall, Cumbria made by Gillows which are of a

form closely linked to the present examples suggesting that they too may have been made by the firm.

Thomas Sheraton explained the functions of dining room pedestals in his *Drawing Book* of 1793: 'In spacious dining rooms the sideboards are often made without drawers of any sort, having simply a rail, a little ornament, and a pedestal with vases at each end which produces a grand effect. One pedestal is used as a plate warmer and is lined with tin, the other as a pot cupboard, and sometimes it contains a cellaret for wine. They are sometimes made of copper japanned, but generally of mahogany'.

For comparison see a pair of related urns on pedestals sold Sotheby's New York, Important English Furniture, Decorations and Ceramics, 21st October 2000, lot 191.

W £ 30,000-50,000 € 35,600-59,500



71

**71**  
**A GEORGE III CARVED GILTWOOD PIER MIRROR**  
**CIRCA 1780**

the flower filled urn cresting with a narrow band of guilloche and opposing griffon supports on a plinth, the rectangular plate with an inner leaf-carved moulding surrounded by a stop-fluted frame with a pierced leaf and bell flower outer border, the sides headed by a pair of outset corner brackets issuing carved floral pendants  
 184cm. high, 159cm. wide; 6ft. 1/2in., 5ft. 2 1/2in.

W £ 15,000-20,000 € 17,800-23,700

**72**  
**A GEORGE III CARVED GILTWOOD AND GESSO PIER MIRROR**  
**CIRCA 1780**

the flower-filled cresting with a narrow laurel leaf carved band above a pair of opposed griffins supported on a plinth, the rectangular plate with a leaf-carved inner moulding surrounded by an anthemion and scroll-carved border and laurel leaf carved outer mouldings, the sides headed by a pair of outset brackets issuing floral-carved pendants  
 203cm. high, 159cm. wide; 6ft. 7 3/4in., 5ft. 2 1/2in.

The present pier mirror relates to a design by Robert Adam for a pier glass and pedstals for Apsley House, dated 1778. Another design, also by Adam and also preserved in Sir John Soane's Museum, for a pier glass and table for Sir Abraham Hume, 1779, employs the related motif of two sphinxes supporting an urn (cf. Eileen Harris, *The Furniture of Robert Adam*, 1963, pls.76 and 78).

W £ 15,000-20,000 € 17,800-23,700



72

**73**  
**A PAIR OF GEORGE III GILT-BRONZE CANDELABRA**  
**CIRCA 1765, PROBABLY BY DIEDRICH NICOLAUS ANDERSEN**

in neo classical style, with three leaf-cast scrolling branches, the drip-pans cast with anthemion motifs and with gadrooned tops and bases, issuing from a leaf-cast urn with a foliate finial, the body ornamented with anthemions and gadrooning, on a slender baluster leaf-cast stem and socle, raised on a triform plinth ornamented with lions's masks, garlands of husks and paterae, on a leaf-cast plinth  
 45cm. high, 48cm. diameter; 1ft. 5 3/4in., 1ft. 7in.

See catalogue note at [sothebys.com](http://sothebys.com)

£ 30,000-50,000 € 35,600-59,500



73



74  
**A PAIR OF GEORGE III MAHOGANY PEMBROKE TABLES**  
**LATE 18TH CENTURY**

each oval top with a drawer and dummy, on square tapering legs  
 73.5cm. high, 125cm. extended, 98cm. deep; 2ft. 5in., 4ft. 1¼in., 3ft. 2½in.

W £ 5,000-7,000 € 6,000-8,300

74

75  
**A GEORGE III CARVED MAHOGANY SIDE TABLE**  
**CIRCA 1770**

with a veined grey marble top  
 88cm. high, 122cm. wide, 61cm. deep; 2ft. 10½ in., 4ft., 2ft.

The form of the leg on the current table is akin in the simplicity and strength of design to a set of eight hall chairs with similar paterae capped reeded legs supplied to Sir Roland Winn for Nostell Priory, Yorkshire by Thomas Chippendale circa 1775, one of which is illustrated in C. Gilbert, *The Life and Works of Thomas Chippendale*, London, 1978, vol. II, p.97, fig.157.

W £ 6,000-9,000 € 7,200-10,700



75

PROPERTY FROM A PRIVATE COLLECTION

76  
**A GEORGE III PADOUK AND INLAID KNEEHOLE PARTNER'S DESK**  
**LATE 18TH CENTURY/EARLY 19TH CENTURY**

the top with a *replaced* tooled leather inset above nine drawers to one side and three frieze drawers to the reverse above a cupboard door to each pedestal enclosing a shelf, with a pair of carrying handles to each side

76.5cm. high, 127cm. wide, 105cm. deep; 2ft. 6in., 4ft. 2in., 3ft. 5¼in.

W £ 8,000-12,000 € 9,500-14,300



76



77

PROPERTY FROM THE COLLECTION OF THE LATE EARL AND COUNTESS OF JERSEY, REMOVED FROM RADIER MANOR, JERSEY LOTS 77-79

77  
**A GEORGE III SATINWOOD AND INLAID COMMODE,**  
**LATE 18TH CENTURY, IN THE MANNER OF JOHN LINNELL,**

of semi-circular form, the figured top crossbanded with kingwood and centred at the back by a scrolled shell with bell-flowers, the conforming frieze similarly cross banded above two panelled doors enclosing shelves, with conforming panels at each side, each divided by tapered styles headed by paterae, and continuing to square tapered feet  
 84cm. high, 138cm. wide, 55cm. deep; 2ft. 9in., 4ft. 6½in., 1ft. 9¾in.

The present demi-lune commode is designed in the elegant George III 'Roman Fashion' which superseded the rococo in the second half of 18th century. The semi-elliptical form and restrained decoration epitomises the style and is accentuated by finely figured satinwood veneers. Commodes of this form were designed to be placed on the piers between windows. Hepplewhite & Co illustrates a commode of this form in *The Cabinet-Maker and Upholsterer's Guide*, published in 1788, pl. 78, the description remarking that 'This piece of furniture is adapted for a drawing room; within are shelves which answer the use

of a closet or cupboard... may have one principal door in the front, or one at each end; are made of various shapes; and being used in principal rooms, require considerable elegance. The panels may be of satinwood, plain or inlaid'.

The elegant neo-classical style of the commode owed its ascendancy to the architect Robert Adam and in particular to the publication of Robert and James Adam's *Works in Architecture* in 1777. In both his architecture and furniture designs he introduced a new formal order of ornament and form derived from his studies of classical ruins.

Commodes of this form can be attributed to various makers. More elaborate examples can be seen at Osterley and made by John Linnell, illustrated in Helena Hayward and Pat Kirkham, *William and John Linnell, Eighteenth Century London Cabinet Makers*, London, 1980, 2 Vols, Vol. II, pl.113-4. For further comparison see Lucy Wood, *The Lady Lever Gallery, Catalogue of Commodes*, 1994, nos. 23, 27,28 and 31.

‡ W £ 15,000-25,000 € 17,800-29,600

78

**A PAIR OF GEORGE III WHITE PAINTED AND PARCEL-GILT ARMCHAIRS ATTRIBUTED TO JOHN LINNELL, CIRCA 1770**

the square shield shaped padded backs with frames ornamented with over-lapping oak leaves with a tied ribbon bow at the crest, the padded arms with square downswept supports ornamented with overlapping roundels and anthemion supports, the serpentine fronted seat rails fluted, and supported on tapered spiral twisted turned legs headed by circular paterae and with block supports on turned toes

**PROVENANCE**

Robert Child, probably supplied for his townhouse, 38 Berkeley Square, London; Thence by descent at Osterley Park (recorded in the 1970 inventory of Radier Manor as from Osterley Park)

The style and quality of the present set of chairs strongly indicate that they were made by the Berkeley Square cabinet maker John Linnell (1729-96). John Linnell was the son of the distinguished cabinet-maker William Linnell (b. circa 1703-1763), joining his father's firm in the late 1740s. Prior to joining his father's firm, he studied French ornament at the St. Martin's Lane Academy, which had been founded by William Hogarth in 1735. It is obvious that his talent for design which is apparent through his many surviving drawings was a large factor in the rapid expansion of the family firm in 1750s. In 1754 new and larger workshops, together with a dwelling house were opened at the fashionable 28 Berkeley Square. The firm continued to grow and at his father's death in 1763, he inherited a firm employing some forty or fifty people.

As well as Robert Child, the firm had an extensive clientele including William Drake at Shardeloes, the 1st Duke of Northumberland at Syon Park and Alnwick Castle, the 2nd Earl of Shelburne at Lansdowne House and the 5th Duke of Argyll at Inverary Castle. In all of these cases Linnell was working closely with the fashionable architect Robert Adam and through this influence he developed a strong interest in the increasing fashionable neo-classical designs.

The Linnell commission from Robert Child was to be one of the most important commissions for the firm and included all manner of furniture, including seat furniture, much of which can still be seen at

Osterley today. It was not surprising that Child should turn to Linnell to supply furniture for his houses. In 1767 he had purchased 38 Berkeley Square as his London residence which was of course extremely close to the Linnell workshop and he would therefore be familiar with the firm and its output. Robert Adam had already been engaged to modernise and improve Osterley Park, and subsequently 38 Berkeley Square and having collaborated closely with Linnell on many other projects, would promote Linnell as a very distinguished cabinet maker, as the obvious choice to supply the furnishings.

In the case of the present chairs, the ribbon-carved oval cartouche backs and downswept arms with entre-lac ornament, the fluted rails, the twist carved legs and in particular the elongated anthemion motif seen on the top of the legs on the front rail are all French and neo-classical features which link them with other furniture known to have been supplied by John Linnell. The ribbon carving seen on the top-rail appears on a chair now in the collection of the Victoria and Albert Museum, attributed to Linnell, illustrated in Helena Hayward and Pat Kirkham, *William and John Linnell, Eighteenth Century Furniture Makers*, London, 1980, 2 vols, Vol. II, pl.84 and also in a drawing by Linnell in the collection of the Victoria of the Albert Museum, (ref.e.88-1929). The unusual twist carving seen on the legs can also be seen in designs for chairs by him illustrated in Helena Hayward and Pat Kirkham, *op. cit.*, Lond, London, 1980, 2 vols, Vol. II, pl. 75 and pl. 82., now in the collection of the Victoria and Albert Museum, (see illustration). It can again be seen in Robert Adam's design for the Eating Room sideboard and flanking urns at Osterley, illustrated P. Ward-Jackson, *English Furniture Designs of the Eighteenth Century*, London, 1958, pl.233. The twist design also appears in a design by Linnell for a pier table for William Drake at Shardeloes, another well documented Adam/Linnell collaboration, illus. Helena Hayward, *op. cit.*, pl. 213. The form of the anthemion on the top of the leg also relates closely to the anthemion motif on the pelmet designed by Linnell for Shardeloes, illustrated Helena Hayward and Pat Kirkham, *op. cit.*, pl 153.

‡ W £ 20,000-40,000 € 23,700-47,400



78

79

**A PAIR OF GEORGE III WHITE PAINTED AND PARCEL-GILT ARMCHAIRS, ATTRIBUTED TO JOHN LINNELL, CIRCA 1770.**

the square shield shaped padded backs with frames ornamented with over-lapping oak leaves with a tied ribbon bow at the crest, the padded arms with square downswept supports ornamented with overlapping roundels and anthemion supports, the serpentine fronted seat rails fluted, and supported on tapered spiral twisted turned legs headed by circular paterae and with block supports on turned toes

**PROVENANCE**

Robert Child, probably supplied for his townhouse, 38 Berkeley Square, London; Thence by descent at Osterley Park (recorded in the 1970 inventory of Radier Manor as from Osterley Park)

For catalogue note see previous lot

‡ W £ 20,000-40,000 € 23,700-47,400



LINNELL'S DESIGN FOR AN ARMCHAIR

79



80

**80**  
**A LIMITED EDITION ATMOS MILLENAIRE ROSEWOOD AND BURR ELM MARQUETRY TIMEPIECE WITH TRAVELLING CASE, SWISS, 1999**

white enamelled dial signed *Jaeger LeCoultre, Atmos du Millenaire*, the outer part with spiral 1000 year calendar, apertures for month and lunar phase, conventional Atmos movement, the glazed rectangular case with side doors and concealed frieze drawer inlaid with panels of marquetry in various woods by Jérôme Boutteçon after Alphonse Mucha, the drawer numbered 10/25 and containing a pen, inkwell, solid ink and setting tool, (*lacquered tubes and parchment lacking*), the base branded with the names of the ébénistes, *J. Boutteçon and Ph. Monti*; contained in a fitted tan leather travelling trunk, the interior with an arrangement of sixteen drawers

Clock 36.5cm. 14½in. high; Travelling Case 75cm. 29½in. high

W • £ 10,000-15,000 € 11,900-17,800



80



81

**81**  
**AN EBONISED AND CHROME ATMOS WALL TIMEPIECE, JEAN-LEON REUTTER, NO.3233, PARIS, CIRCA 1930**

5¾-inch painted dial signed *ATMOS, Pendule Perpetuelle*, chromed movement with lever escapement and torsion pendulum driven by a mercury atmospheric mechanism, the rear bar with Reutter label and stamped 3233, the rectangular case with bevel-glazed panels and moulded base, the rear with Reutter label

43cm. 17in. overall

As an engineer, Jean-Leon Reutter had been fascinated by the idea of perpetual motion from an early age. In 1928 he developed a torsion pendulum timepiece rewound by changes in air temperature and which became known as the Atmos. Initially made in France in limited numbers under the Reutter brand, in 1935 the concept was bought by Lecoutre. In 1937 the brand became Jaeger-LeCoultre and continues manufacturing Atmos timepieces today. This is a particularly early example and very rare in being wall mounted.

£ 7,000-10,000 € 8,300-11,900



82

**82**  
**A WALNUT MARQUETRY MONTH-GOING LONGCASE CLOCK, JAMES GIROD, LONDON, CIRCA 1700**

12-inch dial with double cherub and crown spandrels, signed *Girod, London*, matted centre with seconds dial and date aperture, the movement with six knopped pillars, five wheel trains, outside count wheel striking on a bell, the case with flat top and moulded cornice above a scoll pierced frieze fret and hood pilasters, rectangular trunk door with lenticle, the trunk door and plinth inlaid with well drawn flower, bird and scroll marquetry within scroll borders, *later apron*

214cm. 7ft. ¼in. high

W £ 8,000-12,000 € 9,500-14,300



83

**83**  
**JOHN ELLICOTT. A GILT-MOUNTED EBONY MUSICAL TABLE**  
**CLOCK, LONDON, CIRCA 1740**

8-inch dial with unusual mask and scroll spandrels, matted centre with date and mock pendulum apertures, signed on a silvered plaque *John Ellicott, London*, the upper corners with subsidiary strike/silent and chime/silent dials, a tune selection dial in the arch, the substantial three train chain fusee movement with ten knopped pillars, striking the hours on a bell and playing one of seven tunes every three hours or at will on a carillon of thirteen bells with twenty five hammers, foliate engraved backplate, the case with inverted bell top and leaf-case handle above

finely cast and chased frets and mask corners, brass mouldings throughout, 55cm. 21<sup>3</sup>/<sub>4</sub>in. high

John Ellicott, one of the most famous 18th century English clockmakers, was born in 1706 and succeeded his clockmaker father who died in 1733. In 1738 he was elected a Fellow of the Royal Society and served as a Councillor for three years. Later he became clockmaker to King George III and made many fine and unusual clocks; he is probably best remembered for the invention of a compensated pendulum in 1752 which bears his name. John Ellicott died in 1772.

W £ 30,000-40,000 € 35,600-47,400

84

**A GILT-MOUNTED MAHOGANY MUSICAL TABLE CLOCK, JOHN**  
**ELLICOTT, LONDON, CIRCA 1770**

8-inch dial with unusual rococo spandrels, finely matted centre with date aperture, the arch with a tune selection sector above two subsidiary dials for strike/silent and chime/silent, signed on a recessed plaque *Jno: Ellicott, London*, the substantial three train fusee movement with nine knopped pillars, verge escapement, half-hour bell striking and playing one of six tunes at every hour or at will on a carillon of thirteen bells with twenty one hammers, the backplate engraved with foliate scrolls and signed *Jno: Ellicott, London*, the case with brass-bound caddy top and flambeau finials above replaced gilt frets, side carrying handles above inspection doors, moulded base with gilt block feet 72cm. 28<sup>1</sup>/<sub>4</sub>in. high

W £ 20,000-30,000 € 23,700-35,600



84

85

**AN ORMOLU QUARTER STRIKING TABLE CLOCK FOR THE**  
**CHINESE MARKET, ROBERT PHILP, LONDON, CIRCA 1775**

3<sup>1</sup>/<sub>2</sub>-inch enamel dial with finely pierced and engraved gilt hands, subsidiary date and lunar date dials flanking a rolling moon, all within a gilt mask engraved with stylised flowers, the two train fusee and chain movement with pivoted verge escapement, rack striking on a bell and with pumped quarter striking on two further bells, foliate engraved backplate signed *Robt. Philp, London*, the case with flower surmount above a leaf-cast pagoda top and further stylised leaf decoration, scroll corners and foliate scroll feet 33.5cm. 13<sup>1</sup>/<sub>4</sub>in. high

Robert Philp is recorded as a maker of musical and astronomical clock and watches and was working in London during the last quarter of the 18th Century. He is known to have supplied clocks sent to China and also movements for installation in Chinese cases.

LITERATURE  
 Ian White, *English Clocks for the Eastern Markets*, 2012, pgs. 223 and 225, Fig. 8.14b

£ 20,000-30,000 € 23,700-35,600



85



86

**86**  
**A GEORGE III MAHOGANY ANGLE BAROMETER WITH PERPETUAL REGULATION OF TIME, FRANCIS WATKINS, LONDON, CIRCA 1760**

silvered angled scale signed *F Watkins, London*, alcohol thermometer with silvered Fahrenheit scale, hygrometer, the centre with a finely engraved plate of tables entitled *A Perpetual Regulation of Time* and giving calendrical, lunar, tidal and zodiacal information for the years 1753 to 1852, the moulded frame with architectural cresting and brass urn finials above plain turned cistern covers  
 105cm. 41½in. high

Francis Watkins was apprenticed in 1737 to Nathaniel Adams and became Free of the Spectaclemakers' Company in 1746. In 1747 he set opened his own business as an optician in Charing Cross. He became one of the leading instrument makers of the second half of the 18th Century and is best known for his angle barometers with Perpetual Regulation of Time. His earliest examples date to circa 1753 and this particular example can be quite accurately dated to circa 1760 as it is in a style he used when in partnership with his apprentice Addison Smith between 1763 and 1774. Francis Watkins continued working at 5 Charing Cross until his death in 1784. He was succeeded by his nephews Walter and Jeremiah Watkins.

‡ W £ 15,000-20,000 € 17,800-23,700



87

**87**  
**A RED AND GILT JAPANNED MUSICAL TABLE CLOCK, GEORGE PRIOR, LONDON, CIRCA 1780**

8¾-inch dial with scroll spandrels, matted centre with date aperture, the arch with a recessed plaque signed *George Prior, London* and flanked by strike/silent and tune selection dials, the three train fusee movement with *later conversion* to anchor escapement, striking the hours on a bell and playing one of four tunes at the hour or at will on a nest of eight bells with sixteen hammers, the case with bell top and pineapple finials, canted corners with ribbon-tied floral mounts, brass side handles and foliate frets, moulded base with gilt scroll feet, the whole decorated in gilt with foliate scrolls and swags  
 66cm. 26in. high

George Prior is recorded as working at 31 Prescot Street, Goodmans Fields (1765-1788), Rosomans Row (1794), Lombard Street (1798-1810) and 5 St. George Yard (1808-1812). He is a particularly known for his high quality musical clocks made for export to Turkey and is known to have purchased movements from Thwaites & Reed and also Spencer & Perkins. He was succeeded by his son Edward in 1812.

W £ 12,000-18,000 € 14,300-21,400

PROPERTY OF THE GEORGE DANIELS EDUCATIONAL TRUST

88

**JOSEPH KNIBB. A SMALL EBONISED MONTH-GOING ROMAN STRIKING LONGCASE CLOCK, LONDON, CIRCA 1685, THE CASE ASSOCIATED AND SUBSTANTIALLY RE-BUILT**

10-inch latched dial with wheat ear border and signed along the lower edge *Joseph Knibb Londini Fecit*, winged cherub spandrels, skeletonised chapter ring, finely matted centre with date aperture, finely pierced hands, the movement with five latched ringed and knopped pillars, reversed five wheel trains, outside count wheel cut for roman notation, striking on two bells, anchor escapement, the backplate cut for the anchor and applied with a movement securing bracket, the pendulum with butterfly thumb piece above the threaded bob and fine regulation thumb piece above the back cock, the *associated case* with shallow domed cresting to the rising hood with three brass ball finials above a moulded cornice, frieze fret and spiral pilasters, spoon locking, the trunk with long panelled door, the plain plinth with bun feet.  
 201cm. 6ft. 7in. high overall

Joseph Knibb, the most famous and inventive member of the celebrated Knibb clockmaking family was born circa 1640. He was apprenticed to his cousin Samuel in about 1655 and after serving seven years worked first at Oxford and then moved to London in 1670 where he was made Free of the Clockmakers' Company. He must soon have built up a good reputation for himself as it is recorded that he supplied a turret clock for Windsor Castle in 1677 and payments were made to him in 1682 on behalf of King Charles II.

No other maker produced such an intriguing variety of striking and repeating mechanisms and perhaps the most interesting of these is the Roman system employed in this clock. It is an ingenious method of accurately sounding the hours by a smaller number of blows than the conventional system. Two bells are used, the smaller of which indicates the Roman I as displayed on the dial and the larger bell the Roman V. The Roman X is indicated by two blows on the larger bell. The greatest number of blows struck at any hour is four at 8 and 12 o'clock. The advantage of the Roman system is that the clock has to make only thirty blows in twelve hours compared with seventy-eight blows on a conventional clock. The numeral for 4 o'clock, on a Roman striking clock, is shown as IV, requiring only two blows, rather than the more usual IIII. Knibb may have had some difficulty persuading his clients to accept this form of striking as examples are rare and the notation is, at first, confusing.

Towards the end of the 17th century Joseph Knibb moved to Hanslop in Buckinghamshire. A few clocks with the Hanslop address are known but by the early years of the 18th Century Knibb had virtually retired; he died in December 1711.

**PROVENANCE**

A label inside the trunk door states that this clock was once the property of the 13th Earl of Erroll, Slains Castle, Scotland.

W £ 40,000-60,000 € 47,400-71,500



88



89

OTHER PROPERTIES

89  
**JOSEPH KNIBB. AN OLIVEWOOD TABLE CLOCK, LONDON, CIRCA 1685**

8-inch latched dial signed along the lower edge *Joseph Knibb Londini Fecit*, winged cherub spandrels, skeleton chapter ring with every minute numbered, finely matted centre with date aperture, finely pierced hands, the fusee movement with seven latched knopped and ringed pillars, *re-conversion* to verge escapement, numbered outside count wheel striking on a bell, the backplate signed as the dial and engraved with flowers and foliate scrolls, the rectangular case with domed top, moulded base and ebonised bun feet, the dome and door inlaid with ebony stringing  
 34cm. 13½in. high

LITERATURE  
 Dawson, Drover & Parkes, *Early English Clocks*, pg. 418, plate 597.

PROVENANCE  
 Sold in these rooms, 31st March 1978, Lot 207.

£ 80,000-120,000 € 95,000-143,000



DETAIL



90

90  
**JOSEPH KNIBB. AN EBONISED TABLE CLOCK, LONDON, CIRCA 1685**

6-inch dial with unusual foliate spandrels and signed along the lower edge *Joseph Knibb, London*, finely matted centre with date aperture, the fusee movement with five vase-shaped latched pillars, *re-converted* verge escapement, numbered outside count wheel striking on a bell, the backplate engraved with foliate scrolls and tulips and signed *Joseph Knibb Londini fecit*, the case with gilt-brass carrying handle and foliate fret to the domed top, *replaced* frieze fret and moulded base  
 29.5cm. 11½in. high

£ 60,000-80,000 € 71,500-95,000



DETAIL



91

**AN EBONY BASKET TOP QUARTER REPEATING TABLE CLOCK, JAMES MARWICK, LONDON, CIRCA 1690**

7¼-inch dial with winged cherub spandrels, signed *Markwick, Londini*, matted centre with engraved date aperture and ringed winding holes, the fusee movement with six knopped and ringed pillars, verge escapement, internal rack striking on a bell, pull quarter repeating on three bells, the case with pierced repoussé gilt basket top, carrying handle and flambeau finials, foliate gilt door mounts, moulded base and brass bun feet; together with a later associated ebonised wall bracket 36cm. 14¼in. high

£ 8,000-12,000 € 9,500-14,300



91



92

**92 A SMALL EBONISED TABLE CLOCK, PERCIVAL MANN, LONDON, CIRCA 1770**

4-inch dial with foliate spandrels, matted centre with false pendulum aperture signed *Per. Mann, London*, strike/silent lever at III, regulation dial in the arch, the fusee movement with six pillars, verge escapement with rise and fall regulation, rack and bell striking, the backplate signed *Percivall Mann, Lincoln Inn Fields, London*, the brass-bound case with inverted bell top, brass carrying handle and cone finials, pierced and engraved front and rear frets, scale side frets 31cm. 12¼in. high

Percival Mann is recorded as working in Lincolns Inn Fields, London between 1754 and 1790.

£ 6,000-8,000 € 7,200-9,500



93

**93 A VICTORIAN MAHOGANY SKELTONISED LONGCASE REGULATOR ATTRIBUTED TO JOHN SMITH & SON, LONDON, CIRCA 1860**

12¼-inch engraved silvered skeltonised dial with outer minutes ring enclosing seconds and hours dials, signed along the lower edge *Hills, Sudbury* on plaques covering the signature *E Thurmott, Colchester*, the movement with circular brass backplate, six-spoke wheels with very high count train, deadbeat escapement with jewelled pallets and jewelled pivot holes, maintaining power and decorative pulley, the separately suspended mercury pendulum with roller suspension, incorporating beat adjustment and faceted jar, the case with shallow arch cresting carved with stylised leaves, glazed trunk with fluted Corinthian columns at each corner, breakfront plinth with gadrooned mouldings, the interior with crisply carved flower swag, the whole constructed from well figured wood of rich colour 206.5cm. 6ft. 9¼in. high

This fine regulator was used as the shop regulator at Hills of Sudbury, the well respected jewellers, watchmakers and clockmakers which was founded in 1818 by George Dawson and acquired by Benjamin Hills in 1830. Records of all transactions were kept meticulously from January 1st 1830 until June 2000 when the business ceased trading. The dial on the the regulator is applied with two silvered plaques signed Hills, Sudbury which cover the signature E Thurmott, Colchester. The regulator must have been supplied by John Smith & Son to Edward Thurmott who was in business at 14 High Street, Colchester between 1863 and 1869. It seems likely that Joseph Hills, the son of Benjamin, bought the regulator when Edward Thurmott's business closed and placed it in his shop at Friars Street, Sudbury where it continued to do service for the next one hundred and thirty years.

**LITERATURE**

F.B. Royer-Collard *Skeleton Clocks*, N.A.G. Press 2nd Edition 1981  
Jane Freeman, Janine Wiedel *Faces with Voices* pg. 56, Richard Castell Publishing 1992  
This regulator was discussed and illustrated in *Antiquarian Horological Journal*, March 1970

**PROVENANCE**

Sold in these rooms 19th December 2000, Lot 300

W £ 30,000-50,000 € 35,600-59,500



93



94  
**A GERMAN PARCEL-GILT SILVER TANKARD, HANS POLMANN, DANZIG, CIRCA 1660**

embossed and chased with cherubs symbolizing Autumn, carrying nature's bounty and including signs of Libra, Scorpio and Sagittarius, *marked on body and cover*  
 20.5cm, 8in high  
 890gr, 28oz 12dwt

A large silver basin and a pair of flasks are recorded by this master as gifts to Tsar Alexis Mikhailovich in 1667 by the Polish King John Casimir and the Castellan of Volyhrynia, Stanislaw Kazimierz Bieniewski and described as 'the most remarkable achievements of Gdansk goldsmithery of the time' see: Andreas Fischinger, Dariusz Nowacki, *Goldsmith's work from the former royal and ducal Prussias in the collections of the Wawel royal castle*, Cracow, 2000, pp 250/251

£ 8,000-12,000 € 9,500-14,300

94

95  
**A CONTINENTAL PARCEL-GILT SILVER TANKARD, MARKED WITH INITIALS OR FLEUR-DE-LIS AND INCUSE E, PROBABLY SWEDISH, CIRCA 1671**

pomegranate thumbpiece and supports, base of handle initialled in mirror monogram and date 2.8. 1671, engraved with flowers and foliage around a Pieter van Abeele medal of 1654

17.2cm, 6¾in high  
 841gr, 27oz

The medal shows on one side Mary Stuart daughter of Charles I, wife of William II of Orange, and on the other their son William III at the age of four. William II had died in 1650 and the Dutch republic had been at war with the English. England's Protector Oliver Cromwell to end the war signed a secret treaty with the province of Holland in 1654 to exclude the house of Orange, supporters of the Stuarts, from the office of Stadtholder. The house of Orange had much support in the States General and the medal was struck to help encourage this support.

The tankard may have been a gift, as was the custom, to a mother on the birth and christening of her child, as the specific date of 2 August 1671 might suggest. The medal of famous mother and child would therefore have been appropriate in this context

£ 3,000-5,000 € 3,600-6,000



95

96  
**A RUSSIAN SILVER TANKARD, MAKER'S MARK IFS (OLD SLAVONIC), MOSCOW, CIRCA 1735**

cylindrical with stepped flared foot and hook handle, the lid and base inset with coins dated 1721 commemorating the Treaty of Nystad and the end of the Great Northern War, the lid engraved with scrolling foliage  
 20cm, 8in high  
 932gr, 29oz.

This prolific but unidentified silversmith is known to have worked from 1719 until 1750.

£ 8,000-12,000 € 9,500-14,300



96

97  
**TWO RUSSIAN SILVER TANKARDS, THE FIRST GUBKIN, MOSCOW, 1862**

both of barrel form with hook handles, the first nielloed with views of the Moscow Kremlin and St Basil's Cathedral, the lid with a cockerel, the rim with a Russian drinking inscription, gilt interior, 84 standard;

the second with engraved borders and lid cartouche, gilt interior, *maker's mark IP (Cyrillic), Moscow, 1899-1908, 84 standard*  
 both 12.7cm, 5in high  
 888.4gr, 28oz 10dwt

£ 3,000-4,000 € 3,600-4,750



97



98  
**A CHARLES II SILVER TANKARD, ARTHUR MANWARING, LONDON, 1677**

the body engraved with a coat-of-arms, hinged cover, scroll handle  
 20cm, 7<sup>7</sup>/<sub>8</sub>in high  
 1288gr, 41oz 8dwt

£ 3,000-5,000 € 3,600-6,000

98

99  
**AN 18TH CENTURY SILVER CHOCOLATE POT, MAKER'S MARK M/CA, PALMA DE MALLORCA, SECOND HALF OF THE 18TH CENTURY**

plain baluster above a spreading foot, straight turned wood handle, detachable cover  
 16.5cm, 6<sup>1</sup>/<sub>2</sub>in high  
 513gr, 16oz 9dwt all in

£ 3,000-4,000 € 3,600-4,750



99



100

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

100  
**A RUSSIAN SILVER FILIGREE CASKET, 1856**

the hinged cover applied with one large and six smaller flower heads, raised on four ball feet  
 13cm, 5in wide  
 270gr, 8oz 14dwt

£ 2,000-4,000 € 2,400-4,750

OTHER PROPERTIES

101  
**A PAIR OF IRISH SILVER LOVING CUPS, THOMAS BOLTON, DUBLIN, 1735**

each with girdle strap, harp handles, engraved with a coat-of-arms and scratch weights 32=5 and 31=19  
 17cm, 6<sup>3</sup>/<sub>4</sub>in high  
 1480qr, 47oz 10dwt

RELATED LITERATURE:  
 Douglas Bennett, *Irish Georgian Silver*, Cassell & Company Ltd, London, 1972

Thomas Bolton became a Freeman in Dublin in 1686 and Lord Mayor of the city in 1714 where his name is commemorated today in Bolton Street. His prolific output is illustrated by the fact that in one day alone he sent 700oz to the Dublin assay office for hallmarking.

£ 6,000-8,000 € 7,200-9,500



101

102  
**A PAIR OF GEORGE II SILVER SAUCEBOATS, THOMAS WHIPHAM, LONDON, 1744**

each engraved on one side with a contemporary coat-of-arms within rocaille foliate cartouches, dolphin-like scroll handles, on three well modelled shell supports headed by full-face masks of Ceres, waved lips

21cm, 8<sup>1</sup>/<sub>4</sub>in long  
 1121gr, 36oz 1dwt

PROVENANCE  
 The Property of a Lady, Sotheby's, London, 21 May 1964, lot 119

The arms are those of Wall (a canton or for difference) quartering Colbatch.

John Wall, bachelor of St. Martin's in the Fields, is recorded as having married Ann Colbatch, spinster of Kensington, at St. Benet, Paul's Wharf, London, on 1 January 1731.

£ 4,000-5,000 € 4,750-6,000



102

103

**A GEORGE III SILVER SALVER, PAUL DE LAMERIE, LONDON, 1740**

pie crust border, the centre engraved with the crest surrounded by a rococo cartouche, the underside engraved with a later presentation inscription and scratch weight '48 = 0'  
35.5cm, 14in diameter  
1460gr, 46oz 17dwt

**PROVENANCE**

Probably Charles Howard, 10th Duke of Norfolk (1720-1786)  
The Hon. Richard Strutt, 1922  
Christie's, London, 1 July 1970, lot 62  
Private European Collection

The crest of that of Howard, Dukes of Norfolk.

£ 10,000-12,000  
€ 11,900-14,300



103



104



104

**A PAIR OF GEORGE II SILVER SALVERS**

fluted rims, each engraved with a contemporary baroque cartouche enclosing a later crest, on four scroll supports  
23cm, 9in diameter  
1081gr, 34oz 13dwt

The crest is that of Hungerford

£ 15,000-20,000 € 17,800-23,700



105

105

**A GEORGE II SILVER FIVE BASKET EPERGNE, THOMAS GILPIN, LONDON, 1753**

formed as an oval cast openwork structure of scrolls, foliage, flowers and other rococo ornament, complete with three detachable branches, each with a detachable silver-mounted circular cut-glass dish, and a central detachable basket with later inscription on the underside  
38cm, 15in high, 53.4cm, 21in wide overall  
6883gr, 221oz 5dwt

**PROVENANCE**

From the collection of the late Alfred H. Milliken of Chicago and New Canaan, Connecticut, sold by the American Art Association, Anderson Galleries Inc, New York, 1933

The inscription reads: 'Alfred H. Mulliken / February 21, 1912 / Chicago'

Alfred Henry Mulliken (1852?-1935) began his career as an office boy in 1868 with Crerar, Adams & Co of Chicago, suppliers to the railroad industry. He later became president of the Pettibone-Mulliken Co of Chicago, large manufacturers of railroad equipment such as frogs, switches, crossing and guard rails.

£ 20,000-30,000 € 23,700-35,600



106

**106**  
**A PAIR OF GEORGE III SILVER SOUP TUREENS, FREDERICK KANDLER, LONDON, 1764**

each oval and on four shell-capped bun and scroll feet, gadrooned border and two scroll handles, detachable artichoke and foliate finial  
 34.5cm, 13<sup>5</sup>/<sub>16</sub>in over handles  
 4987gr, 160oz

£ 20,000-30,000 € 23,700-35,600

**107**  
**A SET OF FOUR GEORGE III SILVER CANDLESTICKS, WILLIAM & JAMES PRIEST, LONDON, 1759**

stepped square bases, circular fluted columns, flared leaf-capped sconces, numbered 1-4, shaped circular detachable nozzles engraved with initials 'SB'  
 32cm, 12<sup>1</sup>/<sub>2</sub>in high

£ 4,000-6,000 € 4,750-7,200



107



108

**108**  
**A SET OF FOUR GEORGE III SILVER CANDLESTICKS, JOHN CARTER, LONDON, 1776**

neo-classical design, detachable nozzles, loaded  
 30.5cm, 12in high

£ 4,000-6,000 € 4,750-7,200

**109**  
**A GEORGE III SILVER TANKARD, FRANCIS CRUMP, LONDON, 1772**

baluster body with a girdle strap, stepped domed cover, openwork thumbpiece, scroll handle  
 20cm, 8in high  
 787gr, 25oz 6dwt

£ 800-1,200 € 950-1,450



109

110  
**A PAIR OF GEORGE III SILVER SALTS, DIGBY SCOTT & BENJAMIN SMITH, LONDON, 1804**

circular bases on three bracket feet, the circular bowls with waterleaf rims, set on three lion mask and paw feet, the interior of bowls gilt, the bases engraved three times with a crest  
11cm, 4 $\frac{3}{8}$ in diameter  
1056gr, 33oz 17dwt  
£ 6,000-8,000 € 7,200-9,500



110

111  
**A PAIR OF GEORGE III SILVER WINE COASTERS, BENJAMIN SMITH, LONDON, 1808**

circular, cast vine pattern sides, the interior plates each engraved with a coat-of-arms within foliate mantling, wood undersides  
13.8cm, 5 $\frac{1}{2}$ in diameter  
The arms are those of Carlton quartering Lechmere.  
£ 20,000-30,000 € 23,700-35,600



111

112  
**A GEORGE III SILVER BEEHIVE HONEY POT, PAUL STORR, LONDON, 1802**

of traditional straw skep type, capped with a bee, the circular stand engraved with two crest and reeded ribbon-tied rim, on three ball feet  
3 $\frac{3}{4}$ in high, 5in diameter  
374gr, 12oz 1dwt  
£ 4,000-6,000 € 4,750-7,200



112

113  
**A REGENCY SILVER AND GLASS CRUET STAND, PAUL STORR, LONDON, 1817**

rectangular, the frame engraved with a crest and motto, set on four acanthus-clad supports, gadroon and leaf borders, set with six silver-mounted cut-glass bottles, in sizes, and two cut-glass pots with silver mounts  
25.5cm, 10in wide  
1288gr, 41oz 7dwt  
The crest and motto are those of MacDonell.  
£ 10,000-15,000 € 11,900-17,800



113

114

**TWELVE GEORGE II / III SILVER SALTS, DAVID FIELD, HENRY NUTTING AND WILLIAM FOUNTAIN, LONDON, 1746, 1809 AND 1811 RESPECTIVELY**

the former with scalloped rim, on hoof feet, engraved with a crest; the 1809 examples engraved with initials 'NSL', on leaf-capped scroll feet,

reeded and shell border; the later examples with lions mask and paw feet, gadrooned borders  
10cm, 4in diameter of largest  
2345, 75oz 6dwt  
£ 7,000-9,000 € 8,300-10,700



114

115

**A WILLIAM IV SILVER SOUP TUREEN AND COVER, JOSEPH CRADOCK & WILLIAM KER REID, LONDON, 1824**

leaf-capped lion paw feet, gadrooned border, the body and cover engraved twice with a crest, detachable leaf-capped handle  
38cm, 15in wide  
3501gr, 112oz 12dwt

£ 4,000-6,000 € 4,750-7,200



115

116

**A GEORGE IV SILVER SOUP TUREEN, COVER AND STAND, CHARLES FOX, LONDON, 1820**

leaf-capped shells above lion paw supports, shell and foliate gadrooned borders the body engraved twice with a coat-of-arms above the motto 'IN HOC SINO SPECIMEN', the cover engraved twice with a crest  
38cm, 15in wide  
4278gr, 137oz 10dwt

The arms are those of Gall impaling Wilkinson.

£ 4,000-6,000 € 4,750-7,200



116

117

**A PAIR OF WILLIAM IV SILVER WINE COOLERS, JOSEPH & JOHN ANGELL, LONDON, 1834**

on four cast openwork supports with bulrushes below vines, engraved on either side with a coat-of-arms and motto, complete with detachable liners and crested rims  
24cm, 9½in high  
5444gr, 175oz

The arms are those of Robinson impaling Moore for Sir Richard Robinson, 2<sup>nd</sup> Bt of Rokeby Hall, co. Louth, who was born on 4 March 1787, the eldest son of the Venerable Sir John Robinson, 1<sup>st</sup> Bt, and his wife, Mary Anne Spencer. He, who married on 9 February 1813 Lady Helena Eleanor Moore (d. 1859), daughter of Stephen, 2<sup>nd</sup> Earl Mountcashell, succeeded to the title upon the death of his father in 1819 and died in 1847.

£ 25,000-35,000 € 29,600-41,500



117



118

**118  
TWELVE VICTORIAN SILVER DINNER PLATES FROM THE  
CLEVELAND DINNER SERVICE, JOHN MORTIMER & JOHN SAMUEL  
HUNT, LONDON, 1842**

shaped circular, gadrooned borders, engraved with a crest and coronet,  
the undersides stamped 'MORTIMER & HUNT'  
24.5cm, 9<sup>5</sup>/<sub>16</sub>in diameter  
7399gr, 237oz 16dwt

**PROVENANCE**  
Henry Vane, 2nd Duke of Cleveland and thence by descent  
The Lord Barnard T.D., removed from Raby Castle, Staindrop, Darlington, co.  
Durham; sold Christie's, 15 July 1975 (part of service), lots 110-112  
Christie's, London, 3 March 1993, lot 221 (part of service)

The crests are those Fane and Fitzroy for Henry Vane, 4th Earl of  
Darlington and 2nd Duke of Cleveland M.P., K.G. (1788-1864), who  
succeeded his father, the 1st Duke in 1842. He married Lady Sophia  
(d. 1859), eldest daughter of the 4th Earl of Powlett, in 1809. He was  
educated at Christ Church College, Oxford and was a Whig M.P.  
between 1812 and 1842. He also served in the army from 1815 and by  
1863 had risen to the rank of General. In 1842, the same year as the  
present lot, he was created a Knight of the Garter.

£ 8,000-10,000 € 9,500-11,900



119

**119  
SIX GEORGE IV SILVER DINNER PLATES, EDWARD FARRELL,  
LONDON, 1820**

shaped circular, leaf and shell borders, engraved a coat-of-arms, crest  
and motto  
26cm, 10in diameter  
4337gr, 139oz 8dwt

**PROVENANCE**  
Sir Jacob Astley, 5th Bt (1756-1859) and thence by descent to Sir Edward Astley,  
the 22nd Baron Hastings, sold Christie's, London, 9 December 1959, as part of  
an extensive dinner service, including 84 dinner plates (lots 127-133), the majority  
Edward Farrell, London, 1820.

The arms are those of Sir Jacob Astley, 6th Bt, and 16th Baron  
Hastings (1797-1859), MP for West Norfolk from 1832 to 1837. He  
married Georgiana Caroline, 2nd daughter of Sir Henry Watkin  
Dashwood in 1819. Sir Jacob, whose hunting seat was at Melton  
Constable, near Durham, is said to have had the most complete pack  
of hounds in the kingdom.

£ 3,000-5,000 € 3,600-6,000



120

**120  
A PAIR OF VICTORIAN SILVER WINE COOLERS, JOHN MORTIMER  
& JOHN SAMUEL HUNT, LONDON, 1840**

the entwined tendril handles terminating in bunches of grapes, the  
everted rims cast and chased with pendant bunches of grapes and  
foliage, engraved with a coat-of-arms, on four leaf-capped scroll  
supports, the undersides stamped 'MORTIMER & HUNT / 308',  
detachable liners engraved with a crest  
23cm, 9in high  
6303gr, 202oz 12dwt

**PROVENANCE**  
Sotheby's, London, 27 July 1967, lot 203  
Private Collection

The arms are those of Jardine.

£ 40,000-60,000 € 47,400-71,500



DETAIL OF COAT OF ARMS



121

**A SILVER CANDELABRUM PRESENTED TO SIR CHARLES HASTINGS, MD, DCL, FGS, WORCESTER, 9 JANUARY 1862, PAUL STORR AND OTHERS, LONDON, 1818-CIRCA 1862**

the triform base engraved on one side with an inscription and applied on the other sides with the coat-of-arms, motto and initials of the recipient, furnished with figures of Benevolence, Industry and Wisdom, with a bee hive, child and shield, surrounding the central foliate stem, fitted with three detachable bifurcated two-light branches, each fitted with two screw-on sconces and detachable nozzles, central screw-on bowl, *the base and stem, Edward Barnard & Sons, 1837, the branches, sconces and drip pans, Paul Storr, 1818, the figures, Smith, Nicholson & Co, circa 1862, all London; the bowl, applied coat-of-arms and initials apparently unmarked, probably Smith, Nicholson & Co, circa 1862*  
84.5cm, 33 1/4in high  
16734gr, 538oz

The inscription reads: 'Presented to Sir Charles Hastings, M.D., D.C.L., F.G.S., on his retirement from the office of Honorary Physician to the Worcester Infirmary, in acknowledgement of his unwearied and important services to that institution for a period of forty-nine years, of his unceasing efforts to promote the scientific and social interests of his native city and county, and to unite in cordial co-operation the feelings and energies of the Provincial Medical Practitioners. January 9. 1862.'

Sir Charles Hastings (1794-1866), who was knighted in 1850 for his pioneering medical and social work in his native city of Worcester, was one of the founders Worcester Museum of Natural History, opened in 1833.

£ 25,000-30,000 € 29,600-35,600



122

**A PAIR OF VICTORIAN SILVER SEVEN-LIGHT CANDELABRA, STEPHEN SMITH & SON, LONDON, 1866**

on triform bases, the stems each cast and chased as the figure of Ceres below six cast oak pattern branches and central light  
70cm, 27 1/2in high  
10518gr, 338oz 3oz

£ 20,000-40,000 € 23,700-47,400





123

**123**  
**A PAIR OF LARGE VICTORIAN BRITANNIA STANDARD SILVER VASES, WILLIAM MOULSON OF MOULSON & WILLIAMS, LONDON, 1855/56, PROBABLY RETAILED BY LAMBERT & RAWLINGS OF COVENTRY STREET**

in Charles II style, embossed with fruit, scrolling foliage and acanthus leaves

42cm, 16½in high  
 2866gr, 92oz 2dwt

Silver vases of this pattern were shown by Lambert & Co (successors to Lambert & Rawlings) at the International Exhibition, London, 1862. For a photograph of the firm's case in which several such vases may be seen, see John Culme, *Magnificent Display*, Alberto Di Castro and Alessandra Di Castro, Rome, 2013, p. 20.

William Moulson (1792?-1860), a native of Sheffield, and William Wrangham Williams (1812?-1877), trading as Moulson & Williams, successors to Wrangham & Moulson, were one of Lambert's chief manufacturing silversmiths. Others included C.T. & G. Fox.

£ 6,000-8,000 € 7,200-9,500



124

**124**  
**A RARE VICTORIAN SILVER PALM PATTERN CANTEEN, MOSTLY FRANCIS HIGGINS, MAKER'S MARK OVERSTRUCK BY THOSE OF THE GOLDSMITHS' ALLIANCE LTD AS RETAILER, SOME G.W. ADAMS FOR CHAWNER & CO, LONDON, 1875-1889**

the majority of the terminals engraved with the initial N, comprising:

- 12 table forks
- 12 table knives (modern, with stainless steel blades)
- 12 table spoons
- 24 salad/dessert knives (modern, with stainless steel blades)
- 24 salad/dessert forks



124

- 23 dessert spoons
- 12 tea spoons
- 4 mustard spoons
- 4 sauce ladles
- 2 basting spoons
- A pair of asparagus tongs
- A fish serving knife and fork
- All in a brass-bound wood case

7457gr, 249oz 14dwt

£ 18,000-22,000 € 21,400-26,100

**125**  
**A PAIR OF VICTORIAN SILVER SEVEN-LIGHT SILVER CANDELABRA, ELKINGTON & CO, BIRMINGHAM, 1874**

83cm, 32½in high  
 15303gr, 492oz 1dwt

heavily cast and chased, triform bases rising to ram's head terminals, incorporating anthemion, foliate swags and masks

For a related centrepiece from 1870 see Sotheby's, London 13 April 2011, lot 256.

£ 40,000-60,000 € 47,400-71,500





126

**126**  
**A PAIR OF AUSTRO-HUNGARIAN SILVER-GILT, LAPIS LAZULI AND ENAMEL THREE-LIGHT CANDELABRA, EARLY 20TH CENTURY**

each with leaf-capped scroll branches above tapering hexagonal lapis lazuli stems mounted above and below with a row of emeralds, stepped square foot with canted corners decorated with enamel flowers and foliage, *unmarked*  
 32.5cm, 12¾in high

£ 7,000-9,000 € 8,300-10,700

**127**  
**A PAIR OF FRENCH SILVER-MOUNTED GLASS CLARET JUGS, TÉTARD FRÈRES, PARIS, CIRCA 1900**

moulded glass body, the mounts incorporating flower swags, monogrammed *MC*, *hinged covers*  
 33cm, 13in high

£ 5,000-7,000 € 6,000-8,300



127

**128**  
**A FRENCH SILVER JARDINIÈRE, ROBERT LINZELER, PARIS, CIRCA 1900**

shaped oblong, in neo-classical style with laurel leaf swags, detachable brass liner also stamped *Robert Linzeler*  
 45cm, 17¾in wide  
 2707gr, 87oz

See catalogue note at [sothebys.com](http://sothebys.com)

£ 8,000-10,000 € 9,500-11,900



128

**129**  
**A FRENCH SILVER-GILT AND HARDSTONE SURTOUT DE TABLE, GEORGES FALKENBERG, PARIS, CIRCA 1925**

comprising: a large shaped oval mirror plateau fitted with a carved vase-shaped agate scone at each corner, and an openwork peristyle with ten agate columns  
 plateau, 115.5cm, 45½in wide; peristyle, 58.5cm, 23¼in wide

Georges Falkenberg, retail goldsmith of 6 Rue Lafayette, Paris, son of Emile Falkenberg and his wife, Léontine (née Silva), was married on 1 November 1885 to Alice Perlès. He was in business between about 1894 and 1928 and was an exhibitor at the Paris Exposition of 1925. It is thought that much of his silverwork was made by Tétard Frères.

£ 20,000-30,000 € 23,700-35,600



129

130

A JAPANESE SHIBAYAMA SILVER BOWL, CIRCA 1890

octagonal, the eight Shibayama panels variously decorated with floral displays and exotic birds, on an oxidized silver ground draped with enameled wysteria, the spreading foot decorated with enameled flowers, double lined, unmarked  
30cm, 11¾in wide

• £ 30,000-50,000 € 35,600-59,500



130



131

A PAIR OF VICTORIAN SILVER PILGRIM FLASKS, JOHN BODMAN CARRINGTON FOR CARRINGTON & CO, LONDON, 1894

each of typical form, female mask handles, engraved with presentation inscription 'To A.J. Moxham, / FROM HIS FRIENDS / E. WINDSOR RICHARDS, / EDWARD P. MARTIN, / DAVID EVANS, / MAY 5<sup>th</sup> 1899', hinged covers  
41cm, 16in high  
5784gr, 185oz 17dwt

The recipient of these flasks was Arthur James Moxham, the son of a civil engineer and architect who was born in 1854 at Neath in Wales. He immigrated to the United States in 1869 where he began working in the steel industry. He married on 3 July 1876 Helen Johnson Coleman, daughter of Thomas Cooper Coleman, president of the Louisville Rolling Mill. Moxham's genius as an ironmaster and developer of a system for rolling girder rails attracted the attention of Fred du Pont, the entrepreneur and businessman, who invested heavily in the process. In 1883 Moxham was one of the co-founders of the Johnson Company, a new steel enterprise, the other partners being

related to him either by blood or marriage. He eventually joined the DuPont company in 1902, which he helped to reorganize along the lines of a modern corporation.

A.J. Moxham's success in the steel industry brought great wealth and in 1893 he began to build a 13 bedroom Scottish-style castle near Lorain, Ohio. In 1899, however, when he was persuaded to oversee the construction of a new steel plant at Sydney, Nova Scotia, his wife refused to move from her home. Her husband's answer was to move the house, known as Moxham Castle, stone by stone to a new location overlooking the Nova Scotia coastline. Mr and Mrs Moxham eventually retired to Great Neck, Nassau, New York, where he died on 16 May 1931.

The donors of A.J. Moxham's pilgrim flasks were Edward Prichard Martin (1844-1910) and E. Windsor Richards (1831-1921), both of whom were prominent engineers connected with the United Kingdom iron industry and original members of the Iron and Steel Institute. No information is yet forthcoming about the third donor, David Evans.

£ 30,000-50,000 € 35,600-59,500

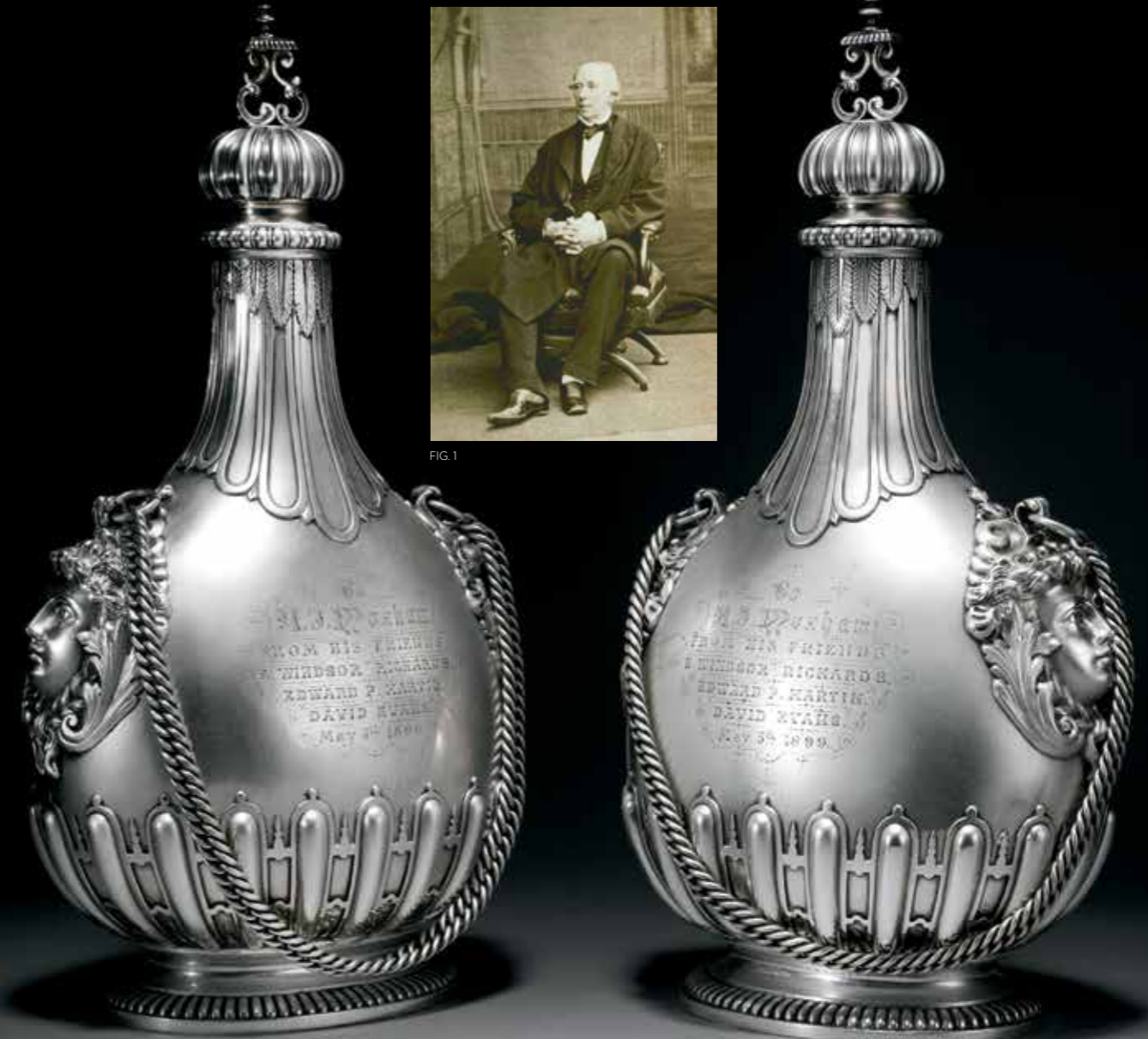


FIG. 1



132  
**A LARGE PAIR OF GEORGE V SILVER PILGRIM FLASKS,  
 WILLIAM COMYNS & SONS LTD, LONDON, 1934**

each of typical form, female mask handles, detachable cover,  
 engraved with a coat-of-arms, motto and crest, the undersides  
 engraved 'MADE IN Gt. BRITAIN'

57cm, 22¼in high  
 10586gr, 340oz 6dwt

The arms are those of the Dukes of Norfolk.

£ 30,000-50,000 € 35,600-59,500



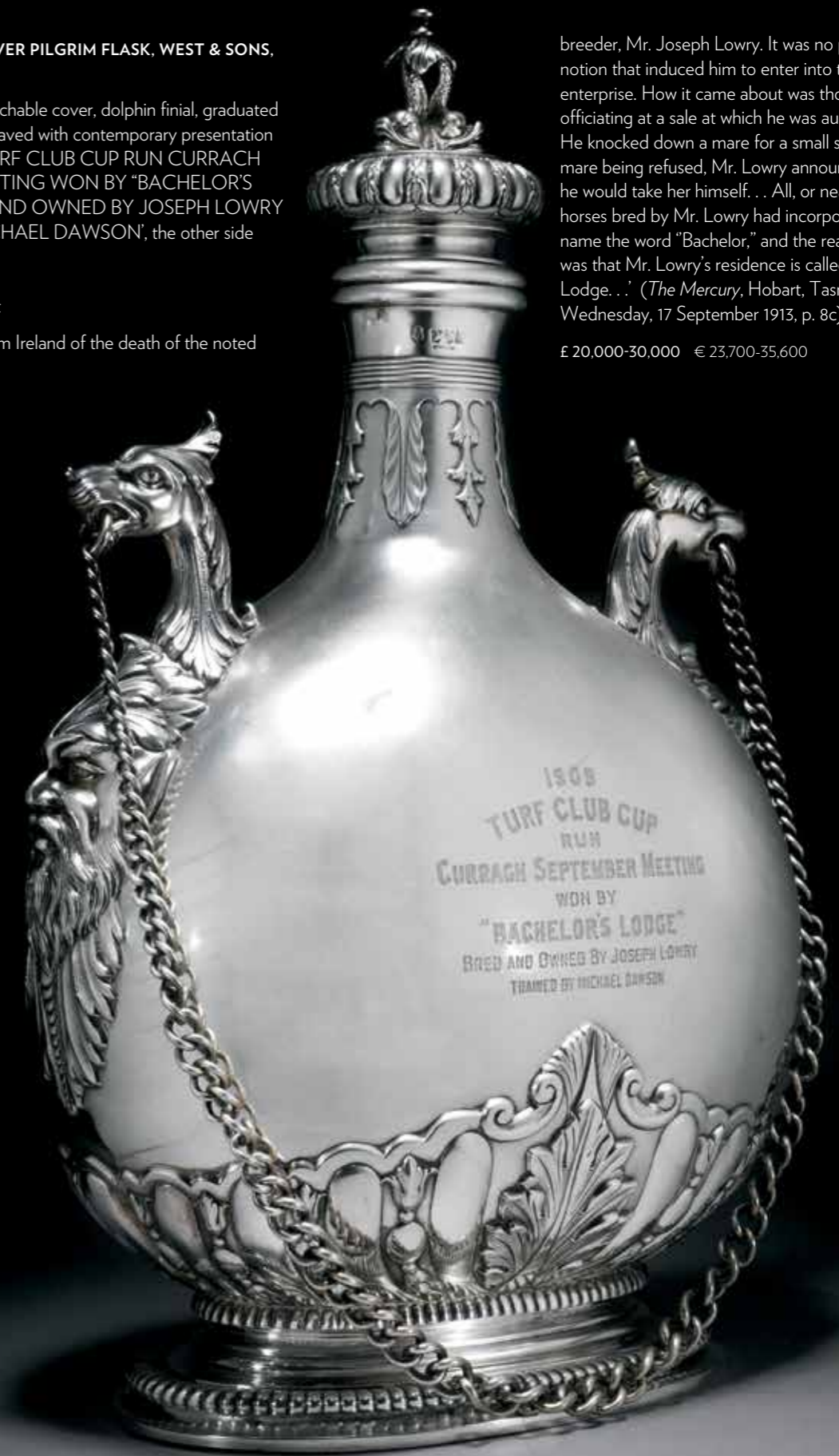
DETAIL

133  
**A LARGE IRISH SILVER PILGRIM FLASK, WEST & SONS,  
 DUBLIN, 1909**

of typical form, detachable cover, dolphin finial, graduated  
 chain, one side engraved with contemporary presentation  
 inscription '1909 TURF CLUB CUP RUN CURRACH  
 SEPTEMBER MEETING WON BY "BACHELOR'S  
 LODGE", BRED AND OWNED BY JOSEPH LOWRY  
 TRAINED BY MICHAEL DAWSON', the other side  
 blank

63cm, 24¾in high  
 8801gr, 282oz 17dwt

'News has come from Ireland of the death of the noted



breeder, Mr. Joseph Lowry. It was no preconceived  
 notion that induced him to enter into the breeding  
 enterprise. How it came about was though his  
 officiating at a sale at which he was auctioneer.  
 He knocked down a mare for a small sum, but, the  
 mare being refused, Mr. Lowry announced that  
 he would take her himself. . . All, or nearly all, the  
 horses bred by Mr. Lowry had incorporated in their  
 name the word "Bachelor," and the reason therefor  
 was that Mr. Lowry's residence is called Bachelor's  
 Lodge. . .' (*The Mercury*, Hobart, Tasmania,  
 Wednesday, 17 September 1913, p. 8c)

£ 20,000-30,000 € 23,700-35,600



134

**134**  
**A PAIR OF GEORG JENSEN (EST. 1904) 'POMEGRANATE PATTERN' SILVER CANDELABRA, GEORG JENSEN, COPENHAGEN, 1925-1932**

openwork pomegranate stem supporting entwined branches with a scroll and berried central finial, fluted sockets, the undersides stamed with model number 324 and signed *Georg Jensen*  
 22cm, 8 $\frac{3}{4}$ in high  
 2268gr, 72oz 18dwt

£ 6,000-8,000 € 7,200-9,500

**135**  
**AN ART NOUVEAU SILVER AND ENAMEL FRAME, ARCHIBALD KNOX FOR LIBERTY & CO, BIRMINGHAM, 1910**

the border with blue and green enamel amidst foliage and berries, oak easel back  
 19cm, 7 $\frac{1}{2}$ in high

LITERATURE  
 For an identical frame from 1906 see *Archibald Knox*, Stephen A Martin, Art Media Press, London, 2001, p.231

£ 12,000-15,000 € 14,300-17,800



135



**136**  
**AN ART NOUVEAU SILVER AND ENAMEL FRAME, LAWRENCE EMANUEL, BIRMINGHAM, 1908**

openwork, blue and green enamelled flowers, oak easel back  
 21cm, 8 $\frac{1}{4}$ in high

£ 5,000-6,000 € 6,000-7,200

**137**  
**AN ART NOUVEAU SILVER AND ENAMEL FRAME, DEAKIN & FRANCIS, BIRMINGHAM, 1904**

hammered finish, blue and green enamel bosses, scrolling budding flowers, the centre with a heart-shaped motif, oak easel back  
 23.3cm, 9 $\frac{1}{8}$ in high

£ 3,000-5,000 € 3,600-6,000

**138**  
**AN ART NOUVEAU SILVER AND ENAMEL FRAME, LAWRENCE EMANUEL, BIRMINGHAM, 1910**

three green enamel bosses, oak easel back, the reverse stamped with registration number  
 21cm, 8 $\frac{1}{4}$ in high

£ 4,000-6,000 € 4,750-7,200

**139**  
**AN AUSTRIAN SILVER HANUKAH LAMP, ALEXANDER STURM, VIENNA, CIRCA 1920**

in the form of a peacock in an architectural surround, detachable tray for the oil lamps  
 31cm high, 12in high  
 718gr, 23oz

£ 3,000-5,000 € 3,600-6,000



139



140 ONE OF SIX

**140**  
**SIX EDWARD VII SILVER WALL SCONCES, WAKELY & WHEELER,**  
**LONDON, 1907**

in Charles II style, each engraved with initial 'N' below a Viscount's coronet within a baroque cartouche  
 29cm, 11¼in high

£ 6,000-8,000 € 7,200-9,500

**141**  
**A LARGE EDWARDIAN SILVER-INLAID TORTOISESHELL FRAME,**  
**RETAILED BY J. C. VICKERY OF REGENT ST, LONDON, CIRCA 1910**

the tortoiseshell frame inlaid with a silver dedalion, floral swags cornered by bows, terminating in musical instrument pendants, applied silver border, easel back  
 40.5cm, 16in high

• £ 4,500-5,500 € 5,400-6,600



141

**142**  
**A MODERN SILVER CANTEEN, JAMES**  
**DIXON & SONS, SHEFFIELD, MAINLY**  
**1947-53, RETAILED BY HARRODS**

Comprising:  
 12 table forks  
 12 table knives (stainless steel blades)  
 12 soup spoons  
 12 dessert forks  
 12 dessert knives (stainless steel blades)  
 12 dessert spoons  
 12 grapefruit spoons  
 12 pastry forks  
 12 teaspoons  
 6 coffee spoons  
 12 demitasse spoons  
 12 fish forks  
 12 fish knives  
 A fish serving knife and fork  
 4 salt spoons  
 4 serving spoons  
 2 basting spoons  
 2 sauce ladles  
 A soup ladle  
 A pair of sugar tongs  
 2 carving knives and forks (in sizes)  
 A steel  
 A butter knife  
 (172) 6552gr, 210oz, 12dwt

£ 6,000-8,000 € 7,200-9,500



142

**143**  
**AN ELIZABETH II SILVER DINNER SERVICE, GARRARD & CO LTD,**  
**SHEFFIELD, MAINLY 1977**

comprising: 12 dinner plates; 12 side plates; 2 second course dishes; 2 meat dishes; the undersides stamped 'GARRARD & CO LTD, 112 REGENT STREET. W.'  
 28.5cm, 11¼in; 15.5cm, 6⅞in; 36cm 14in diameter respectively; 51cm, 20in wide  
 17084gr, 549oz 5dwt

£ 8,000-12,000 € 9,500-14,300



143

144

**AN ITALIAN POLYCHROME LACQUERED OVERMANTEL MIRROR, PIEDMONTESE, PROBABLY NOVARA LATE 18TH CENTURY**

of rectangular form with an arched cresting surmounted by a scallop shell within a wreath of acorn and oak leaves flanked by a stylised wicker basket of flowers and fruit above Trophies of Love, each stile in the form of a scrolled corbel with floral trails the shaped mirror plate with inverted upper corners applied with a patera  
157cm high, 170cm wide; 5ft. 1¾in., 5ft. 7in.

Comparative Literature:

Roberto Antonetto, *Il Mobile Piemontese nel Settecento*, Vol. II, Turin, 2010, p. 198, plate 26, for a related mirror sold from the collection of Ariane Dandois, Paris, Sotheby's, New York, 26th October 2007, lot 400.

W £ 10,000-15,000 € 11,900-17,800



144

145

**AN ITALIAN POLYCHROME LACQUERED CONSOLE TABLE, PIEDMONTESE, LATE 18TH CENTURY**

with a rectangular mottled grey and white marble top with projecting corners above a frieze centred by a rosette flanked by panels of berried laurel with a patera at each corner on stop-fluted square tapering legs and square tapering feet  
89cm. high, 181cm. wide, 71cm. deep; 2ft. 11in., 5ft. 11¼in., 2ft. 4in.

W £ 15,000-25,000 € 17,800-29,600



145



146

146

**AN ITALIAN IVORY, GREEN AND BLUE LACQUERED AND PASTIGLIA COMMODE ATTRIBUTED TO THE CIRCLE OF GIUSEPPE MARIA BONZANIGO, PIEDMONTESE, TURIN LATE 18TH CENTURY**

of demi-lune form, with a scagliola top above two drawers and two cupboard doors enclosing a shelf, the drawers applied with scrolling foliage and masks in pastiglia each stile applied with a female mask suspending husk trails on stop fluted foliate carved tapering legs and toupie feet; with the printed paper label 'Pietro Accorsi Antichita Via Po Torino, 55; some minor losses to the scagliola top  
97cm. high, 130cm. wide, 64cm. deep; 3ft. 2¼in., 4ft. 3¼in., 2ft. 1¼in.

LITERATURE

Elisabetta Barbolini Ferrari, *Mobili Dipinti*, Modena, 2004, illustrated p. 215.

Comparative Literature:

Edi Baccheschi, *Mobili Piemontesi del sei e Settecento*, Milan, 1963, p. 113, for a demi-lune commode of similar form with a door in each side in pale blue and white with masks on the drawers and at the top of the stiles with scrolling foliage conceived in a similar vein to that upon this commode (formerly Camilla and Giuseppe Rossi Collection). Another related demi-lune commode in turquoise and ivory lacquer with scrolliage foliage on the front, is illustrated by the same author (formerly in the Pietro Accorsi Collection.)

W £ 30,000-50,000 € 35,600-59,500





DETAIL

147  
**AN ITALIAN CARVED GILTWOOD CONSOLE TABLE, GENOESE  
 LATE 18TH CENTURY**

with an inset rectangular Spanish brocatello marble top within a ribbon-tied laurel leaf border above a frieze centred by a grotesque mask above a lunette carved panel suspending oak leaf and acorn swags flanked by recessed panels with a female mask in a hood and with plaits flanked by scrolling foliage, flowers and wheatsheaves on a stippled ground with similarly carved sides, each angle with a grotesque mask suspending oak leaf and acorn swags from its mouth on bulbous tapering spirally fluted legs carved with acanthus and laurel leaves on foliate carved toupie feet

94cm. high, 160cm. wide, 81cm. deep; 3ft. 1in., 5ft. 3in., 2ft. 7¾in.

Comparative Literature:

Alvar Gonzáles-Palacios, *Il Mobile in Liguria*, Genoa, 1996, p. 307.

This impressive console table with exquisitely carving has the rare feature of an inset Spanish brocatello marble top. The tapering baluster spirally fluted legs are also highly unusual. Its scale and the quality of the carving would seem to indicate it was conceived for a grand palazzo.

The bold carving echoes some of the stucco and fresco decoration by Emanuele Andrea Tagliafichi (1729-1811), in Palazzo Spinola in Genoa.

The female masks with braids are almost certainly inspired by F.M. Costas designs for the *galleria degli specchi*. Also the grotesque mask on the centre of the frieze can also be seen, in the designs.

Emanuele Andrea Tagliafichi (1729-1811) was an Italian architect who initially trained as a cabinet-maker and his work in Genoa spanned the period of transition between Rococo and Neo-classicism. In 1769, he was involved in the construction of eight rooms on the first floor of the Rostan Reggio Palace in Genoa. In 1770, he began a collaboration with Charles de Wailly (1730-1798) to redecorate the seventeenth-century palace of Cristoforo Spinola in the Strada Nuova which is today in Via Garibaldi. In 1774, Tagliafichi went to Paris for a short period. During the same year he realized the famous spiral staircase for the Durazzo Pallavicini Palace in Genoa. His friendship with Simone Cantoni (1736-1818) led to their involvement in the 1778 rebuilding project of the Palazzo Ducale in Genoa. In 1807, he was nominated as the engineer for the Genoa and Spezia Ports which were finished by his son Domenico. Tagliafichi died in 1811 at the age of 82.

A.G.P., *op. cit.*, p. 307, illustrates two Genoese neo-classical console tables with Spanish brocatello marble tops, fig. 358 is similarly carved with a scrolling foliate frieze and the table in fig. 359 has female masks conceived in a similar vein.

W £ 50,000-80,000 € 59,500-95,000



147



148

**148  
A GERMAN CARVED GILTWOOD SMALL CENTRE TABLE  
CIRCA 1770/80**

with a later inset rectangular brèche d'Alep marble top above projecting corners, the frieze carved with beading enclosing guilloche and flowerheads, each corner applied with a patera suspending ribbon-tied oak leaf swags on square tapering legs carved with a piastre motif on block feet

76cm. high, 65cm. wide, 49cm. deep; 2ft. 6in., 2ft. 1½in., 1ft. 7¼in.

Comparative Literature:  
Heinrich Kreisel, *Die Kunst des Deutschen Möbels*, Vol. III, Munich, 1973, plates 128-135.

This table of small dimensions is the typical combination of sophisticated elegance with robust crisp carving combining gilding on a walnut carcass. Comparable German tables described as Hessen or Kassel, are illustrated by Kreisel, *op. cit.*, plates 128-135. The closest comparable table with boldly carved oak leaf swags issuing from a flowerhead on the frieze, is illustrated *op. cit.*, plate 129, in Schloss Fasanerie bei Fulda.

W £ 6,000-8,000 € 7,200-9,500

**149  
A PAIR OF GILT-BRONZE CHENETS  
LOUIS XVI, CIRCA 1785**

each in the form of a recumbent roaring lion on a rectangular base with projecting demi-lune sides, the front with a ribbon-tied floral wreath with berried laurel, the club of Hercules and a winged thyrsus and serpent, each side with scrolling foliage and flowers on leaf cast fluted toupie feet

each 30cm. high, 32cm. wide, 15cm. deep; 11¾in., 1ft. ½in., 6in.

W £ 7,000-10,000 € 8,300-11,900



149

**150  
A PAIR OF GILT-BRONZE, PATINATED BRONZE ROUGE GRIOTTE  
AND VERDE ANTICO CANDELABRA  
LOUIS XVI, LATE 18TH/EARLY 19TH CENTURY**

each in the form of two neo-classical maidens in drapery holding aloft an amphora shaped engine-turned and leaf cast vase surmounted by rams' masks issuing seven spirally-twisted scrolled foliate cast candlearms with a single central nozzle the drip-pans and nozzles cast with leaves on a rouge griotte socle surmounted by an egg-and-dart border with berried laurel below, on a square base with concave corners; formerly fitted for electricity

each 1m. high; 3ft. 3½in.

See catalogue at [sothebys.com](http://sothebys.com)

W £ 50,000-80,000 € 59,500-95,000



FIG.1 DESIGN FOR CANDELABRUM, HENRI-AUGUSTE, PARIS, C.1785



150



**150 A**  
**A PAIR OF ORMOLU THREE-BRANCH WALL LIGHTS**  
**LOUIS XVI, CIRCA 1775**

height 30½ in.; width 14¼ in.  
 77.5 cm; 36.5 cm

Designed in the late *goût grec* style, these ormolu *bras de lumière* relate to the oeuvres of Jean-Louis Prieur and Jean-Charles Delafosse. The flame finial concept of these wall lights is comparable to that shown in a design attributed to Prieur and executed in a pair of wall lights by the same craftsman and now in the J. Paul Getty Museum, see Hans Ottomeyer and Peter Pröschel, *Vergoldete Bronzen*, Vol. I, München, 1986, p. 172, figs. 3.5.3. and 3.5.4., respectively. A set of three-branch wall lights with similar flaming torch bodies is at Pavlovsk Palace, see Emmanuel Ducamp, *Pavlovsk, Les Collections*, Paris 1993, p. 194, fig. 52. The whimsical coiling arms of the present lot show the influence of Jean-Charles Delafosse, whose wall lights often incorporate curled branches. For a pair of three-branch ormolu wall lights with closely related reeded arms cast with acanthus leaves formerly in Louis XVI's bedroom at the Château de Compiègne and now in the Wallace Collection, see Peter Hughes, *The Wallace Collection*, Vol. III, London, 1996, pp. 1419-1422. The sash and ribbon-cast upper section was a fashionable design element popularized by the bronzier André-Antoine Ravrio and was most commonly used on wall lights executed in the *goût étrusque* style, making this lot an interesting transitional piece between the Greek and Etruscan styles.

‡ W £ 40,000-60,000 € 47,400-71,500



150A



**150 B**  
**A PAIR OF ORMOLU THREE-BRANCH**  
**WALL LIGHTS, LOUIS XVI, CIRCA 1775**

height 30½ in.; width 16¾ in.  
 77.5 cm; 42.5 cm

**PROVENANCE**

By repute gifted by Queen Marie-Antoinette to Madame Ménage de Pressigny  
 Possibly François Marie Ménage de Pressigny (1734-1795)  
 His daughter, Françoise Louise d'Aubigny, and by descent  
 Baron de Charette

A set of six ormolu wall lights of this model is in the Wrightsman collection in the Metropolitan Museum of Art, see F. J. B. Watson, *The Wrightsman Collection*, Vol. II, New York, 1966, p. 424. The set was reputedly part of a royal order placed by Marie-Antoinette. According to tradition, this set was given by the queen as a gift to Madame Ménage de Pressigny, wife of François Marie Ménage de Pressigny who served as *Fermier Général* (tax collector) to Louis XVI. Like many *fermiers généraux* of the *ancien régime*, Pressigny was immensely wealthy and is known to have owned some of the most celebrated works of art produced in the eighteenth century, including Fragonard's iconic *The Swing* and *The Good Mother*. These wall lights are unlikely to have been given by Marie Antoinette: not only are they not particularly her taste but such a gift in itself is unlikely. It is however very possible that Pressigny acquired them for his townhouse in the 1770s.

As the ribbon-tied top, the acanthus-clad arms and drip pans, the fluted lower section and the realistically cast flowers in the mid section

are all masterfully executed with meticulous attention to detail, these wall lights must have been produced by one of the leading *bronziers* working in the *goût étrusque* style of the last quarter of the eighteenth century, such as Pierre Gouthière, François Rémond and Pierre-François Feuchère.

**François Marie Ménage de Pressigny (1734-1795)**

François Marie Ménage de Pressigny was born in Nantes in 1734. The son of Alexis Emmanuel Ménage de Pressigny and Marie-Louise Lemercier, he married Louis Rosalie Lefevre in 1769: they had two children, François Guillaume (born in 1770) and Françoise Louise (born in 1771). The latter married firstly Rigoley d'Ogny and secondly on July 24, 1792, Richard d'Aubigny, *Administrateur des Postes*. The son emigrated at the Revolution, and was therefore cut of from his inheritance, his father having been guillotined as were other *fermiers généraux*. François Marie Ménage de Pressigny's furniture from his Paris hôtel, rue des Jeuneurs, was seized, a part being sold, the rest restituted following the Revolution, including clocks, barometers and paintings. The rest was sold shortly afterwards by Madame d'Aubigny to pay her living expenses. François Marie Ménage purchased the château and lands of Bénouville on April 10, 1792 for the large amount of 1,314,000 *livres*. The château, designed by Claude-Nicolas Ledoux, was sold furnished. The inventory is too impressive to allow any positive identification. However, his daughter Madame d'Aubigny's family retained the house, very possibly with much of its furnishings, up until 1927.

‡ W £ 60,000-80,000 € 71,500-95,000



151

**151**  
**A PAIR OF ITALIAN CARVED GILTWOOD BLUE, GREEN AND GREY LACQUERED FAUX MARBLE PEDESTALS, GENOESE, CIRCA 1785**

each with an inset circular *rouge griotte* marble top within a pierced giltwood undulating border supported on the back of an eagle with a ribbon-tied floral swag in its beak on a fluted column with an egg and dart border above scrolling foliage on a stepped octagonal base, decorated to simulate lapis lazuli and verde antico marble each 108cm. high, 40cm diameter; 3ft. 6½in., 1ft. 3¾in.

**Comparative Literature:**

Enrico Colle, *Il Mobile neoclassico in Italia, Arredi e Decorazioni d'interni dal 1775 al 1800*, Milan, 2005, pp 388-389, no. 91.

This very rare pair of pedestals are interesting both in terms of their design which is very neo-classical and architectural in the form of a



fluted column and the superb quality of the carving especially of the eagles and floral garlands. The decoration also simulates lapis lazuli and verde antico marble. The pedestals are related to a pair of tripods in giltwood draped with similarly carved foliate garlands egg-and-dart border at the top and laurel leaves and painted to simulate porphyry and marble on the central stem and base respectively, in the Galleria Nazionale di Palazzo Spinola di Pellicceria, Genova, illustrated by Colle *op. cit.*, p. 389. The illustrated tripod was made around 1785, when Paolo Francesco Spinola decided to renovate the Palazzo di Pellicceria. Paolo was the last owner in the branch of the San Luca family and died in 1824. These pedestals are inspired by a French prototype, for example, a design for pedestals, by Jean-Charles Delafosse (1734-1789), circa 1768, Paris.

W £ 20,000-30,000 € 23,700-35,600



152

**152**  
**AN ITALIAN BARDIGLIO MARBLE TOPPED IVORY LACQUERED AND PARCEL-GILT CONSOLE TABLE, PIEMONTESE, TURIN, POSSIBLY BY FRANCESCO BOLGIÈ, CIRCA 1785**

of rectangular form with concave sides, the bardiglio marble top above an egg-and-dart border, the frieze centred by a female mask flanked by guilloche with a patera at each corner flanking scrolled brackets on beaded square tapering legs carved with guilloche on toupie feet, the underside of the marble with an inventory number in black ink 73 95cm. high, 153cm. wide, 69cm. deep; 3ft. 1½, 5ft ¼in., 2ft. 3¼in.

**Comparative Literature:**

Roberto Antonetto, *Il Mobile Piemontese nel Settecento*, Vol. I, Turin, 2010, p. 389, fig.12.

G. Ferraris, *Giuseppe Maria Bonzanigo e la scultura decorativa in legno a Torino nel periodo neoclassico (1770-1830)*, Turin, 1991, Tav. 20, p. XX, Tav. 26, p. XXV. Tav. 22/23, p. XXII.

This elegant console table of strong architectural outline and most unusual form lacquered in ivory with carved details highlighted in parcel-gilding and applied with geometric motifs is reminiscent of the work emanating from the circle of Giuseppe Maria Bonzanigo, in particular Francesco Bolgiè, in the last decades of the 18th century. The quality of the carving is exceptionally fine. Bolgiè was a carver at the Court of the King of Sardinia and was active until at least 1825 and he was known as a pre-eminent maker of commodes, consoles and corner cupboards. However, there are certain stylistic elements which incorporate features from the work of other *ebaniste* within the Bonzanigo circle making a definitive attribution difficult.

See catalogue note at [sothebys.com](http://sothebys.com)

W £ 25,000-40,000 € 29,600-47,400



153

**153  
A MICROMOSAIC PLAQUE, ROME, CIRCA 1810**

circular, inlaid with a fox attacking a pheasant near a clump of reeds, possibly by Andrea or Michelangelo Volpini, in later openwork scrolled brass frame with easel support, in the manner of Howell & James, probably London, circa 1865  
plaque 6.5 cm, 2½in diameter  
(2)

A signed letter dated 16 May 1811 from Wenceslaus Peter, the Polish animal painter working in Rome, to the mosaicist Giacomo Raffaelli, enquires whether he wishes to buy the design of 'the fox with the pheasant, which Signor Volpini also received, at the price of 28 scudi'. It is not known whether Raffaelli chose this design or any of the others on offer but Peter makes it clear in his letter that he has decided to keep his designs secret 'in order to prevent them falling into the hands of other mosaicists' because of problems caused by illicit copies of earlier designs. For further information, see Massimo Alfieri, 'New notes on Giacomo Raffaelli and Michelangelo Barberi', Jeanette Hanisee Gabriel, *The Gilbert Collection - Micromosaics*, London 2000, p. 269. Another copy of the subject, in a silver-gilt snuff box, Rawlings & Summers, London, 1840, is in the collection, catalogue no. 145. Andrea Volpini and his son Michelangelo worked as mosaicists in Rome; the first died in 1820, his son recorded as working until 1830.

£ 8,000-10,000 € 9,500-11,900

**154  
A 'PALAIS ROYAL' MOTHER OF PEARL AND GILT-METAL CANDLESTICK, VIENNA, CIRCA 1825**

the screen painted with Emperor Francis I of Austria creating a knight of the Order of St Stephen of Hungary, in the presence of flamboyantly-dressed officials and hussars, the mounts cast with oak leaves and anthemion, on veneered cut-cornered rectangular stand with button supports  
33.5 cm, 13¼in high

£ 3,000-5,000 € 3,600-6,000



155

**155  
AN UNUSUAL MICROMOSAIC PLAQUE, ROME, CIRCA 1800**

circular, inlaid with a brightly-plumaged parrot squawking from a branch to prevent a hungry rat from stealing eggs from its nest, tree silhouettes in the background, in original morocco leather case 5.2cm, 2¼in diameter  
(2)

A number of plaques exist showing birds protecting their eggs from snakes but this appears to be the first recorded example of a rat attack.

£ 4,000-6,000 € 4,750-7,200



154



156

**156  
A LANTERN-SHAPED GOLD AND AGATE BONBONNIÈRE WITH TIMEPIECE, JOHN AND GEORGE HANET, LONDON, CIRCA 1765**

the banded grey agate panels mounted *en cage* with chased gold garlands entwined with scrolls, the lid overlaid with a cherub playing the flute, the base inset with a watch concealed under an extraordinarily thin agate dome, the white enamel dial with inner roman and outer arabic chapter rings, pierced gold hands, the verge movement inscribed: *Jn & Geo Hannett / London* and numbered: 11622, the rim with scratch number: 11631, with later key and case  
6.5 cm, 2½in high (3)

The brothers John and George Hannett (or Hanet as they were more generally known) were the sons of a Huguenot goldsmith, Michael Hanet. George is recorded as 'free of the Clockmakers', entering a mark as watch casemaker in 1737 from Castle Street, near St Martin's Court, next door to the Angel but in all further records both describe themselves as goldsmiths. John and George Hanet, goldsmiths, of St Anne's, Westminster, took on an apprentice in 1742 and a further apprentice, James Vivares, probably the son of the engraver François Vivares, in 1762. Kent's Directory suggests that they had premises in Porter Street, Leicester Fields, where their parents lived, sometime before 1761 and they are both described as goldsmiths of Porter Street in their wills: John's proved in 1771 (Prob 11/972) and George's in 1793 (Prob 11/1233). John's will is particularly interesting as it refers to 'the half that I have in partnership with my Brother George Hanet that consists of working Tools agates and any other stones work in hand that is unfinished' and also 'Bonds Book Debts Goldwork made or in hand ...I mean as work now in India or elsewhere or what is or shall be returned home in time to come and the produce thereof. Until now

it has been assumed that the Hanets were watchmakers since their names appear on the movements of a few watches contained within agate boxes such as this example and another, formerly the property of Alfred de Rothschild (Sotheby's, 21 March 1966, lot 58) or on gold-mounted agate chatelaines. It seems more probable that they were responsible for the fine gold and lapidary work and alone or for larger retailers, producing work for the Indian market.

PROVENANCE  
The Collections of Hanns and Elisabeth Weinberg and the Antique Porcelain Company of New York, sale Sotheby's New York, 10/11 November 2006, lot 17

£ 25,000-35,000 € 29,600-41,500



DETAIL



157

**157**  
**A LARGE JEWELLED AND GOLD-MOUNTED GREY AGATE NECESSAIRE, 19TH CENTURY IN 18TH CENTURY ENGLISH TASTE**

upright form, the scrolled and garlanded gold cagework mounts enclosing panels of banded agate in tones of grey, cream and ochre, further embellished with clusters of rose diamond flowers, gold motto on white enamel ground: *La vie est un mystere \* l'amour en est la fleur*, containing gold-capped ink bottle and sander, ivory memorandum slips, gold-topped pencil and pen nib, lid mirror-lined  
 7 cm, 2½in high

• £ 8,000-10,000 € 9,500-11,900

**158**  
**A VERY SMALL SIMULATED AGATE NECESSAIRE WITH TWO-COLOUR GOLD MOUNTS, 18TH CENTURY AND LATER**

rectangular with sloping lid, inlaid with banded orange panels, the wavy gold mounts also engraved and chased with flowery foliage, containing its complement of two dimpled glass scent bottles and a folding knife each with carnelian ornament, tweezers, spoon and bodkin  
 4.8 cm, 1¾in high

£ 3,000-4,000 € 3,600-4,750



158



159

**159**  
**A SMALL GOLD-MOUNTED AGATE NECESSAIRE, LONDON, CIRCA 1760**

upright rectangular form, the gold cagework mounts chased with garlands and scrolls and enclosing banded agate panels over red lacquer, the front and back overlaid with birds and animals, gold motto on white enamel collar: *Il faut l'ouvrir pour s'en servir*, rose diamond pushpiece, the interior fitted with two gold-capped scent bottles, ivory slips, folding knife, pencil and spoon, lid mirror-lined, in modern red leather case  
 5 cm, 2 in high (2)

**PROVENANCE**

The Collections of Hanns and Elisabeth Weinberg and the Antique Porcelain Company of New York, sale Sotheby's New York, 10/11 November 2006, lot 15

• £ 4,000-6,000 € 4,750-7,200



159



161

**160**  
**A GOLD-MOUNTED ORANGE AGATE NECESSAIRE, LONDON, CIRCA 1760**

upright rectangular, the lid, front and back overlaid with delicate cagework chased with birds and animals within elaborate scrolls, panelled in banded orange and translucent agate, white enamel collar with gold motto: *Votre amitie fait ma seule felicite*, garnet thumbpiece, interior complete with two gold-capped scent bottles, ivory slips, tweezers, pencil spoon and folding knife, lid mirror-lined, in modern red leather case  
 5.5 cm, 2 in high (2)

**PROVENANCE**

René Fribourg Collection, sale, Sotheby's London, 14 October 1963, lot 289; the Property of a Gentleman, Sotheby's London, 18 June 1982, lot 67

• £ 10,000-15,000 € 11,900-17,800



160



161

**OTHER PROPERTIES**

**161**  
**AN ENGLISH GOLD-MOUNTED AGATE NECESSAIRE, LONDON, CIRCA 1760**

upright rectangular form, the gold cagework mounts chased with garlands and scrolls and enclosing banded agate panels over red lacquer, the front and back overlaid with exotic birds, gold motto on white enamel collar: *Rien n'est agrable eloignez de vous*, (sic) garnet pushpiece, the interior complete with two gold-capped scent bottles, ivory slips, folding knife, pencil, two spoons, tweezers, handle and two screw-in implements, lid mirror-lined  
 5.3 cm, 2½in

• £ 8,000-12,000 € 9,500-14,300



161



162

THE PROPERTY OF A GENTLEMAN

**162**  
**AN AMETHYSTINE QUARTZ SNUFF BOX WITH JEWELLED GOLD MOUNTS, PROBABLY DRESDEN, CIRCA 1770**

oval, the hardstone rose engine-turned overall, red gold mounts chased in an interlaced reed pattern, the two-colour gold thumbpiece possibly later applied and set with rose diamonds and rubies forming a branch, *unmarked*, in tooled and gilt red leather case  
 8.7cm, 3<sup>3</sup>/<sub>4</sub>in wide  
 (2)

PROVENANCE

The interior of the box with printed label: J.F. Dickson, numbered in ink: 33.

This particular type of interlaced and reeded ornament appears on two boxes signed by the chaser Otto Christian Sahler: a lapis lazuli box with jewelled gold mounts, circa 1765, Sotheby's London, 29 November 2005, lot 45 and a gold box chased with episodes from the Seven Years' War, of similar date, illustrated A. Kenneth Snowman, *Eighteenth Century Gold Boxes of Europe*, Woodbridge, 1990, pl. 245.

± £ 12,000-18,000 € 14,300-21,400



163

**163**  
**A GOLD AND ENAMEL SNUFF BOX, LONDON, 1775**

oval, the sides and base with medallions painted *en camaïeu* in sepia and white, in the manner associated with Craft and Moser, with subjects taken from Antique engraved gems, the base with the marriage of Eros and Psyche, after the Marlborough Gem, within white pellet borders, the lid later painted with Hebe, handmaiden of the Gods, the ground of translucent blue enamel over engraving and further embellished with enamelled rosettes and trophies, *maker's mark* [?] or I[?], possibly for John Pickhaver  
 7.7 cm, 3 in wide

Compare with a gold and enamel box with very similar ornament on sides and base in the Gilbert Collection, *maker's mark* of John Pickhaver and British lion mark only, (Charles Truman, *The Gilbert Collection of Gold Boxes*, vol. I, Los Angeles, 1991, no. 109). Pickhaver entered a mark as goldworker from Grafton Street, Soho, in 1774 and died in 1779. For further details, see Brian Beet, 'John Pickhaver', *The Silver Society Journal*, vol. 14, p. 95.

± £ 18,000-25,000 € 21,400-29,600



163



164

THE PROPERTY OF A LADY

**164**  
**A GOLD AND ENAMEL BOÎTE À MINIATURES, FRENCH PRESTIGE MARKS, 19TH CENTURY**

of imposing oval form, the cover, sides and base inset with gouache miniatures painted with scenes of bucolic entertainment within chased and enamelled entwined garland borders, the sides separated by upstanding urns, *French prestige marks including maker's mark IFB, a rose between, charge mark of Julien Alaterre and date letter R*, in plush-lined shagreen case  
 8.5 cm, 3<sup>3</sup>/<sub>4</sub>in wide  
 (2)

± £ 18,000-24,000 € 21,400-28,500

OTHER PROPERTIES

**165**  
**A JEWELLED GOLD AND ENAMEL TOOTHPICK CASE, GENEVA, CIRCA 1800**

rectangular with cut corners, the lid painted *en plein*, probably by Jean-Louis Richter, with a stag hunt, the *taille d'épargne* lozenge border further set with rose diamonds, the sides and base enamelled in translucent blue over striped engine-turning, *unmarked apart from French hibou control*, in red leather case  
 8.5 cm, 3<sup>1</sup>/<sub>4</sub>in wide  
 (2)

For a snuffbox painted with the same subject, signed by Jean-Louis Richter, on a box by Rémond, Lamy & Co., of 1801-1804, see Sotheby's London, 20 November 2003, lot 64.

± £ 7,000-10,000 € 8,300-11,900



166

**166**  
**A GOLD AND ENAMEL SNUFF BOX, PRESTIGE MARK OF NOEL HARDIVILLIERS, PROBABLY PARIS, 19TH CENTURY**

oval, the lid inset with an oval plaque painted with Hector and Priam at the walls of Troy, rose diamond frame, the ground enamelled in rich French blue over *moiré* engine-turning within borders of raised opalescent beads within entwined garlands, *prestige marks including maker's mark, charge mark of Jean-Baptiste Fouache, discharge mark of Julien Berthe and date letter D*  
 9 cm, 3<sup>1</sup>/<sub>2</sub>in wide

Charles Truman first identified this maker's mark on a box in the Thyssen Collection in 1984 (Somers Cocks & Truman, *The Thyssen-Bornemisza Collection, Renaissance jewels, gold boxes, etc.*, London, 1984, no. 86). It is quite clearly different since the cockerel faces the opposite way on the correct mark and the base is straight rather than indented.

PROVENANCE

Anonymous vendor, Sotheby's Geneva, 14 May 1987, lot 160

£ 8,000-12,000 € 9,500-14,300



165



167

**167**  
**A JEWELLED GOLD AND ENAMEL 'TURKISH MARKET' SNUFF BOX, GENEVA, CIRCA 1830**

of scalloped oval form, the lid painted *en plein* with a basket containing a profusion of summer flowers on a silk-covered table, the base with a more formal arrangement, on translucent scarlet over diaper engine-turning within turquoise *taille d'épargne* borders, the lid framed with an undulating band of rose diamonds, the sides charmingly decorated in a patchwork of flowers, trophies and views on different-coloured grounds below flower garlands, the lid interior also painted on apple green with a glass bowl of tempting fruits, the inner rims also picked out in enamel, *apparently unmarked*  
 8 cm, 3 1/8 in wide

PROVENANCE  
 Property from a California private collection, sale, Sotheby's New York, 8 April 1981, lot 422

£ 10,000-15,000 € 11,900-17,800



167



168

**168**  
**A JEWELLED GOLD AND ENAMEL TSAR FERDINAND I OF BULGARIA PRESENTATION SNUFF BOX, HANAU, MID 19TH CENTURY AND LATER**

of cartouche form, the sides and base engraved with flowers and scrolls amid strapwork, the lid enamelled in translucent scarlet over sunray engine-turning and applied circa 1908 with a miniature of Tsar Ferdinand I of Bulgaria (1861-1948), wearing uniform and orders, within a frame of rose diamonds, his crown and further florets also lavishly set with rose diamonds, *the box with rubbed maker's mark, probably that of Charles Colins & Söhne*  
 9.5 cm, 3 3/4 in wide

PROVENANCE  
 The interior of the box with presentation inscription from Ferdinand I to Princess Pauline von Metternich (1836-1921)

Ferdinand I, (nicknamed 'Foxy Ferdie'), was elected Prince Regnant of Bulgaria in 1887 and ascended to the throne in 1908, abdicating in 1918.

‡ • £ 12,000-18,000 € 14,300-21,400

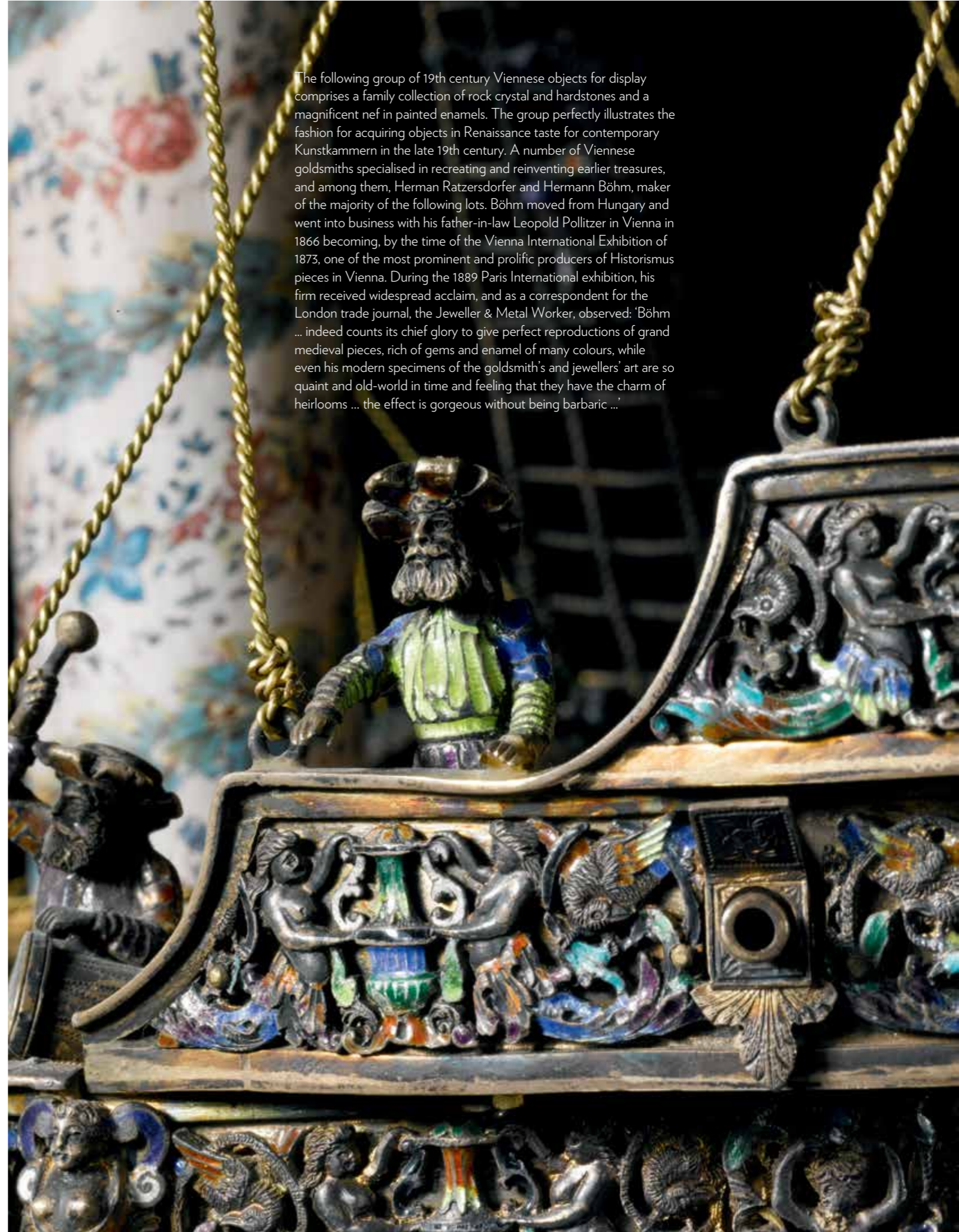


169

**169**  
**A GOLD AND ENAMEL 'TURKISH MARKET' SNUFF BOX, GENEVA, CIRCA 1820**

of lobed oval form, the lid and base centred with musical and military trophies on a translucent grass green ground, within alternating trophies and flowers on primrose yellow, *marked only: 18k*, in modern Asprey leather case  
 7.6 cm, 3 in wide (2)

‡ • £ 8,000-12,000 € 9,500-14,300



The following group of 19th century Viennese objects for display comprises a family collection of rock crystal and hardstones and a magnificent nef in painted enamels. The group perfectly illustrates the fashion for acquiring objects in Renaissance taste for contemporary Kunstkammern in the late 19th century. A number of Viennese goldsmiths specialised in recreating and reinventing earlier treasures, and among them, Herman Ratzersdorfer and Hermann Böhm, maker of the majority of the following lots. Böhm moved from Hungary and went into business with his father-in-law Leopold Pollitzer in Vienna in 1866 becoming, by the time of the Vienna International Exhibition of 1873, one of the most prominent and prolific producers of Historismus pieces in Vienna. During the 1889 Paris International exhibition, his firm received widespread acclaim, and as a correspondent for the London trade journal, the Jeweller & Metal Worker, observed: 'Böhm ... indeed counts its chief glory to give perfect reproductions of grand medieval pieces, rich of gems and enamel of many colours, while even his modern specimens of the goldsmith's and jewellers' art are so quaint and old-world in time and feeling that they have the charm of heirlooms ... the effect is gorgeous without being barbaric ...'



PROPERTY FROM AN IBERIAN FAMILY COLLECTION

**170**  
**AN ENGRAVED ROCK CRYSTAL HUNTING HORN WITH  
 JEWELLED AND ENAMELLED SILVER-GILT MOUNTS, VIENNA,  
 LATE 19TH CENTURY**

the crystal sections finely engraved with trumpet-blowing nymphs inhabiting plummy scrolls, the wide silver mounts and fluted mouthpiece scrolled in multi-coloured champlevé enamels and applied with square-cut emeralds terminating in the cast equestrian figure of St George, on original velvet-covered stand, with original leather case length 58cm, 22¾in

(3)

For a similar horn but supported by a triton, unmarked, see Sotheby's London, 6 November 1997, lot 370.

£ 30,000-50,000 € 35,600-59,500



**171**  
**A LARGE AND DEEP ROCK CRYSTAL DISH WITH JEWELLED AND  
 ENAMELLED SILVER-GILT MOUNTS, KARL RÖSSLER, VIENNA,  
 CIRCA 1900**

each rock crystal panel engraved with an urn of flowers or a mask flanked by griffins within scrollwork, the gilt mounts applied with pierced, jewelled and enamelled scrollwork friezes of masks alternating with fruit or griffins above an inner row of caryatids supporting baskets of fruit, *maker's mark, Viennese control marks*  
 48 cm, 18¾in diameter

For a dish with identical ornament and engraved crystal panels but larger and flatter shape by Ratzersdorfer, see the exhibition catalogue, *Macht & Pracht, Europas Glanz im 19. Jahrhundert*, 2006, p.178. In general, such Italianate designs are dated around 1870, as later the designers and makers adopted Germanic Renaissance forms.

£ 40,000-60,000 € 47,400-71,500



172

**A ROCK CRYSTAL AND LAPIS LAZULI CASKET WITH ENAMELLED SILVER-GILT MOUNTS, HERMANN BÖHM, VIENNA, LATE 19TH CENTURY**

rectangular, each side and the graduated lid inset with rock crystal panels engraved with inhabited scrolls, the borders applied with similarly enamelled openwork ornament, supported by four lapis lazuli veneered columns surmounted by grapevine picker putti, the interior of the base also chased and enamelled with a raised spray of flowers on a scrolled ground within further flowers to resemble a carpet, *maker's mark, contemporary Austrian control marks*  
15 cm, 5 7/8in wide

£ 7,000-9,000 € 8,300-10,700



DETAIL OF INSIDE



172

173

**A LAPIS LAZULI AND ROCK CRYSTAL CASKET WITH JEWELLED AND ENAMELLED SILVER MOUNTS, HERMANN BÖHM, VIENNA, LATE 19TH CENTURY**

rectangular, each side inset with enamelled figures of the Virtues either in niches or surmounting rock crystal columns, above and below jewelled rosettes each centred by a pearl, the top with an enamelled frieze of masks and chimera within scrollwork, that of the lid applied with jewels and pearls, surmounted by an enamelled putto seated in a shell charriot drawn by a swan, red velvet lined, *maker's mark, Viennese control marks*

24.5 cm, 9 1/2in wide

No similar casket by Böhm appears to be recorded but certainly Böhm seems to have specialised in lapis lazuli works: for example a silver-gilt and enamelled lapis lazuli cup and cover in the form of an ostrich, Christie's London, 27 November 1987, lot 27. A large and impressive silver-gilt enamel and lapis lazuli three-piece garniture presented to Tsar Alexander II of Russia, unmarked, but in the style of Böhm's work, was sold at Sotheby's Parke Bernet, the Meister Sale, 31 March 1966.

£ 40,000-60,000 € 47,400-71,500



173

174

**AN ENAMELLED ROCK CRYSTAL CUP AND COVER IN THE FORM OF A MYTHICAL BIRD, HERMANN BÖHM, VIENNA, LATE 19TH CENTURY**

the silver-gilt mounts enamelled with masks and leafy scrollwork on a matted ground, the crystal cover and bowl realistically carved with plumage supported on enamelled legs, the oval base carved with raised scrolls, *maker's mark, Austrian control mark*  
26 cm, 10¼in high

The rhetoric behind the neo-renaissance movement encouraged makers to gain inspiration from old models, rather than copy them directly, thus creating truly nineteenth century objects. As Julius Lessing (1843-1908), German art historian and the first director of the Museum of Decorative Arts in Berlin wrote in 1877: 'They may have been right for the time for which they arose but are not right for ours' (*All that glistens... treasures of a Victorian banker*, The James Walker Oxley Bequest, Leeds, undated publication, Fig. 21). This bird cup is directly inspired by a gold and enamel-mounted rock crystal bird-shaped bowl by the workshop of the Saracchi Brothers, second half of the 16th century, now in the *Museo degli Argenti*, Florence. The design however could be attributed to Josef Ritter von Storck (1830-1902), professor of architecture at the Vienna Applied Art School and designer of many crystal and enamelled objects for various Vienna firms, including the glass factory of J. & L Lobmeyr.

£ 40,000-60,000 € 47,400-71,500



174

**175  
A ROCK CRYSTAL CUP ON A SPIRAL STEM WITH ENAMELLED SILVER MOUNTS, PROBABLY VIENNA, LATE 19TH CENTURY**

the polylobed oval cup and domed base engraved with scrolling foliage, flowers, birds and insects, the silver mounts, apparently unmarked, with enamelled arabesques, applied with male caryatid brackets

16.5cm., 6½in. high

£ 8,000-12,000 € 9,500-14,300



175

176

**A ROCK CRYSTAL CUP WITH JEWELLED AND ENAMELLED SILVER-GILT MOUNTS, VIENNA, CIRCA 1875**

the crystal lid carved as a winged hippocamp, the bowl supported on the back of a triton seated on a rocky outcrop, the silver-gilt mounts decorated mainly in turquoise, pale blue and mauve *basse-taille* and *champlevé* enamels with further hippocamps between delicate scrolls and applied with collet-set gemstones, *apparently unmarked*  
height 37.5cm, 14¾in

£ 60,000-80,000 € 71,500-95,000



176



177

**177  
A ROCK CRYSTAL CUP WITH JEWELLED SILVER MOUNTS, AUSTRO-HUNGARIAN, CIRCA 1900**

the cup with lobe ornaments held by four thin metal ropes, extended scrolled handles set with pearls and garnets terminating in female heads, supported by a female caryatid on a domed base further chased with scrollwork and applied with emeralds, pearls, turquoises, rubies and garnets

18.5 cm, 7 ¼ in high

£ 6,000-8,000 € 7,200-9,500

THE PROPERTY OF A EUROPEAN GENTLEMAN



178  
A MASSIVE PARCEL-GILT SILVER AND PAINTED ENAMEL NEF,  
VIENNA, CIRCA 1880

the cup and cover formed as a galleon in full sail, the three masts entwined with flower garlands, each side of the sails, the hull and the domed base with painted mythological subjects enclosed within enamelled openwork scrolling foliage enhanced with busts, the bowl supported by seated mermaids, the base surrounded by the figures of six seated musicians and six standing nymphs, the deck and rigging busily inhabited by the enamelled figures of sailors at work and play, further musicians lining the deckside, *apparently unmarked* 110cm, 43¼in high

This nef appears to be unmarked but is very similar to two other imposing silver-gilt and enamel nefs by Herman Böhm, sale, Sotheby's Belgravia, 13 December 1979, lots 264 and 270. The firm specialised in splendidly large and elaborate pieces in painted enamel, rock crystal and lapis lazuli, mainly for the export market. See also a pair of large silver-gilt, enamel and lapis lazuli centrepiece vases, 57cm high and a clock tower, 70cm high, as well as a large silver, enamel and ivory casket on stand, 134cm high overall, Christie's London, 22 March 2001, lot 44, 45, and 77.

£ 100,000-150,000 € 119,000-178,000



179

**A VIENNESE TURTLESHELL BOULLE MONTH-GOING LONGCASE CLOCK WITH ASSOCIATED MOVEMENT BY DANIEL QUARE, VIENNA/LONDON, CIRCA 1700**

11-inch dial with cherub and scroll spandrels, signed *Dan Quare*, London, subsidiary silent/strike and regulation dials to the upper corners, matted centre with seconds dial, engraved date aperture and ringed winding holes, the substantial movement with five knopped and ringed pillars, five-wheel going train with anchor escapement, four-wheel striking train with large great wheel and high count train, rack striking hours and half hours on a bell, *formerly with repeating work*, the associated case with domed caddy cresting surmounted by a gilt figure of Chronos above urn finials, Corinthian-capped pillars and glazed side doors, the waisted trunk with a gilt-framed lenticle, the base on gilt scroll feet, the whole finely inlaid in engraved turtleshell and brass with foliate strapwork on a pewter ground with ebony borders, the thrunk door with an eagle above the cypher of Prince Eugene of Savoy supported by winged terms 264cm. 8ft 8in. high overall



DETAIL

Daniel Quare, a celebrated maker, was born in Somerset circa 1647 and became a Free Brother in the Clockmakers' Company from 1671, Warden from 1705 and Master in 1708. He was a strict Quaker and refused to accept the prestigious position of clockmaker to King George I on account of not wishing to take the Oath of Allegiance. He was, nevertheless, received at the Palace and allowed 'freedom to enter by the back stairs'. He took a number of apprentices from 1673 including, from 1701, Stephen Horseman who later became his partner. Daniel Quare died in 1724, while on a visit to Croydon, and was buried in the Quakers' Burial Ground at Bunhill Fields, Finsbury.

André Charles Boulle, (1642-1732), was a French cabinetmaker famous for the quality of his marquetry in turtleshell, brass and other metals. He was a cabinetmaker to Louis XIV and he received commissions from European nobility. the term *boulle* is now used to describe all inlay executed in this technique.

From the late 17th Century the popularity of this technique caused it to be practised in other areas, most noticeably in Munich, Germany and Vienna, Austria. Little is known of the individual cabinetmakers but their commissions sometimes included the arms of their patrons as in this clock inlaid with those of Prince Eugen of Savoy. A very similar clock case, now in the Hofburg Palace, Vienna, has the arms of King Leopold I as Holy Roman Emperor. The inlay of this clock case is of the highest quality with free-flowing foliate scrolls and finely engraved details.

Prince Eugen of Savoy was born in the Hotel de Soissons, Paris on 16th October 1663 the youngest son of Olympia Mancini, niece of Cardinal Mazarin and Eugene Maurice, Prince of Savoy and Count of Soissons. Brought up at the Court of Louis XIV, it was felt that a career in the Church would be appropriate for him due to his weak health. However, he was determined to join the military and, having been rejected in this role by the King, at the age of nineteen he fled France and joined King Leopold I in Austria where he was given a warm welcome due to his family connection to the Habsburgs. His military career is well documented and his actions bought him fame, influence and wealth. It was only through his assistance that Leopold I emerged victorious from the Great Turkish War. The similarities between the Leopold clock and this one are obvious but was this clock commissioned by King Leopold as a gift to Prince Eugen or was it commissioned by Prince Eugen himself? The latter may certainly be true as he became a great patron of the arts. Prince Eugen died in Vienna in 1736.

**LITERATURE**

This and other Austrian and German *boulle* clocks are illustrated and discussed in a series of articles entitled *Frühe Uhren Mit Deutschen Boulle-Gehäusen* by Jürgen Ermert and published in the journal *Klassik Uhren* issues 4, 5 and 6, 2010.

W • £ 180,000-250,000 € 214,000-296,000



180

**A VERY LARGE BERLIN PORCELAIN RECTANGULAR PLAQUE  
LATE 19TH CENTURY**

entitled 'Frühling' [Spring], painted by H.Görner, signed, with two maidens in a landscape wearing diaphanous long dresses, one carrying flowers, a child at her side and accompanied by cupid, impressed KPM and sceptre, inscribed Frühling  
67cm. by 53cm., 26½ by 20 3/4in.

H. Görner was a painter at the Berlin porcelain manufactory, had his work exhibited in the London World Exhibition of 1871 (W. Neuwirth, Porzellanmaler-Lexikon 1840-1914 (1977), vol. I, p. 308).

£ 8,000-12,000 € 9,500-14,300



180



182

182

**A GOLD-MOUNTED BÖTTGER STONEWARE COFFEE POT AND A  
COVER, CIRCA 1715**

probably modelled by J.J.Irminger, of squared baluster form, with scroll handle and squared spout issuing from a fish mask, the domed cover chained, probably in Augsburg, to an attractive gold crocodile handle-mount and hinged turk's head spout-cover, chip to foot and corner of cover, handle terminal missing  
6 1/2in., 16.8cm

The form of this coffee pot exists in several versions, with more or less elaborate handles and with or without moulded prunus on the sides; for the more elaborate version, see R Rückert, *Catalogue*, 1966, no 1.

The 1776 inventory of items from the Royal collection still held in the Johanneum lists no fewer than 35 of these coffee pots; it has been noted before that the covers of this model seem often to be of different colour to the pot, and it may be that they were mixed up at an early stage, or even from the beginning. (2)

£ 8,000-12,000 € 9,500-14,300



DETAIL

PROPERTY OF A NOBLEMAN

183

**A MEISSEN 'AUGUSTUS REX' HEXAGONAL VASE AND COVER,  
THE PORCELAIN CIRCA 1730, THE DECORATION PERHAPS  
SOMEWHAT LATER**

the sides painted in Kakiemon style with black cranes perched among peonies, alternating with flowering peony bushes, the shoulders and cover with three reserves of phoenix on a broad tomato-red ground band of scrolling lotus, the neck with a key-fret border, 'underglaze' blue AR mark overpainted in blue and black enamel with a peony flowerhead,  
32cm, 12½in high

See catalogue note at sothebys.com

£ 20,000-30,000 € 23,700-35,600



183



181

181

**AN IVORY TANKARD WITH SILVER-GILT MOUNTS, HERMANN  
RATZERSDORFER, VIENNA, 1854**

the sleeve carved with the chariot of Phoebus Apollo, led across the sky by rosy-fingered Dawn, after Thorwaldsen, the cover, base mount and curved handle ornamented with polished strapwork and stylised holly on a textured ground interspersed with applied grotesque masks, the finial as a bust of Bacchus, rubbed double-headed eagle KuK maker's mark, Vienna town mark  
26 cm, 10¼in high

See catalogue note at sothebys.com

£ 4,000-6,000 € 4,750-7,200

**A REGENCY CUT-GLASS AND GILT-BRONZE  
TWELVE LIGHT CHANDELIER  
CIRCA 1815, ATTRIBUTED TO HANCOCK,  
SHEPHERD AND RIXON**

of tent and basket form, the top with three graduated canopies hung with lustres and drops above swathes of drops linked to a gilt-bronze corona ornamented with roses, thistles and shamrock from which the flower and rope ornamented candle-arms issue, with a basket below formed of drops and a cut-glass ball pendant 165cm. high, 96.5cm. diam.; 5ft. 5in., 3ft. 2in.

Hancock, Shepherd and Rixon, listed as having premises at No.1 Cockspur Street, Charing Cross, were an important firm of glass manufacturers during the end of the 18th century and the first half of the 19th century, with special appointments to the Emperor of Russia as well as King George III and his family. In 1819 the firm, now trading under the name of Hancock and Shepherd, supplied a large chandelier to the Marquess of Westminster for his dining room at Eaton Hall, Cheshire. They also supplied chandeliers to James Henry Leigh (1765-1823) of Stoneleigh Abbey, Warwickshire which are of strikingly similar form to the offered lot. The original sales invoice is preserved amongst the Stoneleigh papers in the record office at the Shakespeare Birthplace Trust in Stratford (ref. DR 18/5/6992). For illustrations, see Charles Latham, *In English Homes*, 3 vols., 1909, vol. III, pp.339-344 and again H.A. Tipping, *English Homes*, 1921, Period V, vol. I Early Georgian, pp.183-192. The Stoneleigh



chandeliers are therefore fully documented and, based on the evidence of this documentation, a chandelier belonging to the Worshipful Company of Goldsmiths, which was introduced to Goldsmith's Hall after the Second World War, has been more confidently attributed to Hancock (cf.: Martin Mortimer, *The English Glass Chandelier*, 2000, p.132.) It would seem that the offered lot which shares many characteristics of the Stoneleigh chandeliers and the Goldsmiths chandeliers, can also therefore be safely attributed to Hancock.

In the 1830s when they were known as Hancock and Rixon they supplied 'One 4-light gold coloured antique lamp' for St James's Palace at a cost of £12 on 29 June 1833 and on 31 December 1835 they were recorded in the Windsor account books as having supplied four large chandeliers for the Grand Reception rooms at Windsor at a cost of £92 7s 1d (cf Geoffrey Beard and Christopher Gilbert (eds.), *Dictionary of English Furniture Makers 1660-1840*, 1986, p.393 and illustrated in Hugh Roberts, *For The King's Pleasure, The Furnishing and Decoration of George IV's Apartments at Windsor Castle*, 2001, pp.129-130, figs.142 and 143.

Related examples to the present lot can be seen at Saltram House, Plymouth, illustrated in Eileen Harris, *The Genius of Robert Adam, His Interiors*, 2001, pl.350, p. 235. For further comparison see Sotheby's London, Important English Furniture, 22nd November 2006, lot 303.

W £ 30,000-50,000 € 35,600-59,500

**A RARE GEORGE II EIGHT-BRANCH CUT-GLASS  
CHANDELIER, CIRCA 1730**

the shaped branches issuing from a diamond-cut bowl beneath a central column formed of diamond-cut spheres, with a cut pendant finial below 83.8cm. high, 63.5cm. diam.; 2ft. 9in., 2ft. 1in.

The obvious fragile nature of this type of chandelier has meant that few have survived and examples are therefore rare.



A similar cut-glass chandelier, formerly at Thornham Hall, Suffolk and now in the collection of the Winterthur Museum, U.S.A. is illustrated Martin Mortimer, *The English Glass Chandelier*, 2000, p.10, pl.1. Another example exists in the collection of the Dukes of Devonshire at Chatsworth, illustrated in *The Duchess of Devonshire, Chatsworth, The House*, 2002, p.189.

For further comparison, see also another glass chandelier, Sotheby's Important Furniture, Ceramics, Clocks, Tapestries, Silver & Vertu, 6th July 2011, lot 70, sold for £115,000.

W £ 50,000-70,000 € 59,500-83,000



187

**186**  
**A GEORGE III FLUORSPA AND BLUE JOHN VASE**  
**CIRCA 1800**

the urn with a brass acorn finial, on a brass socle, possibly later, on a white marble and blue john plinth and brass ball feet 40cm. high, 9.5cm. wide; 1ft. 3½in., 3¾in.

£ 4,000-6,000 € 4,750-7,200



186

THE PROPERTY OF A GENTLEMAN

**187**  
**A BLUE JOHN AND GILT-BRONZE CASSET**  
**19TH CENTURY**

in the manner of Matthew Boulton, with a swing handle, the raised sloping lid and sides with a guilloche ornament and with inset bevel-edged panels of veined blue john, on flattened bun feet 14cm. high, 19cm. wide, 13cm. deep; 5½in., 7½in., 5¼in.

Blue john was a fashionable material used in England during the late 18th and early 19th century for a variety of ornamental wares such as vases, goblets, obelisks columns and tazze. It is rare to find a casket of this form using the material. Examples of these other objects are discussed and illustrated in Margaret Jourdain, *Blue John*, Apollo Magazine March 1946, pp.58- 60, Bernard G. Hughes, *Derbyshire Blue John*, Country Life, 3rd December 1953, pp.1834-1839 and Trevor D. Ford, *Derbyshire Blue John*, 2000.

Blue john is found almost exclusively at Treak Cliff Castleton, Derbyshire where it has been mined for three centuries. Different parts of Treak Cliff render distinct patterns or veins, formed from the linings of ancient caves of the fillings around boulders. The present panels seem to be what is known as 'New Dining Room Vein'. This vein is characterised by a thick white band at the top containing a thin 1mm blue band, a group of dark blue bands close together in the middle and a narrow whitish band towards the bottom. This vein takes its name from a large cavern known as Lord Mulgrave's Dining Room. Old and New Dining Room veins occur close together off Lord Mulgrave's dining room.

Blue john was and remains highly prized and objects made from the material tend to be of the finest quality. Examples of blue john can also be found in other major collections including the British Royal Collection, see Jane Roberts, *George III and Queen Charlotte, Patronage, Collecting and Court Taste*, 2004, pp. 269-278.

£ 20,000-25,000 € 23,700-29,600

**188**  
**A GEORGE III BLUE JOHN VASE**  
**CIRCA 1800**

with gadroon carving, on a turned socle and circular column with white marble ornament raised on a square black Ashford marble plinth 31cm. high, 12.5cm. diameter of top; 1ft. ¼in., 5in.

For a more detailed note about blue john, please refer to the footnote for lot 187. As previously mentioned Blue john is found exclusively at Treak Cliff, Castleton, Derbyshire. Different parts of Treak Cliff hill are characterized by different patterns of colour banding in Blue John. The present vase seems to have been made from blue john mined from several different veins which include the 'New Dining Room Vein', the Old Tor Vein and the New Cavern Vein'.

Vases of related form can be seen in the collection of the Dukes of Devonshire at Chatsworth in Derbyshire, shown illustrated in *The Duchess of Devonshire, Chatsworth, The House*, London, 2002, p. 123. For further comparison see a pair of blue john vases sold Sotheby's London, Arts of Europe, 4th December 2012, lot 386, £38,000.

£ 20,000-30,000 € 23,700-35,600

**189**  
**A PAIR OF GEORGE III BLUE JOHN**  
**COLUMNS CIRCA 1780**

each surmounted by an urn on a moulded white marble base and a hexagonal Ashford marble plinth, the Tuscan column raised on a square Blue John plinth with conforming marbles 65cm. high; 2ft. 1½in.

LITERATURE  
 Comparative Literature

Trevor D. Ford, *Derbyshire Blue John*, Derbyshire, 2000, p. 74 illustrates a similar pair of columns to the present lot.

For a full note about Blue john, please refer to lot 187.

The present columns are of neo classical architectural form and conceived to harmonise with interiors such as those designed by Robert Adam in the second half of 18th century, in that style. A pair of blue john columns similar to the present lot (and other blue john examples) can be seen in the State Drawing Room of one of Robert Adam's greatest houses, Kedleston Hall, Derbyshire, built for Sir Nathaniel Curzon, 1st



Baron Scarsdale from 1759 onwards, (illustrated in Eileen Harris, *The Genius of Robert Adam, His Interiors*, 2001, pl.27, p.26).

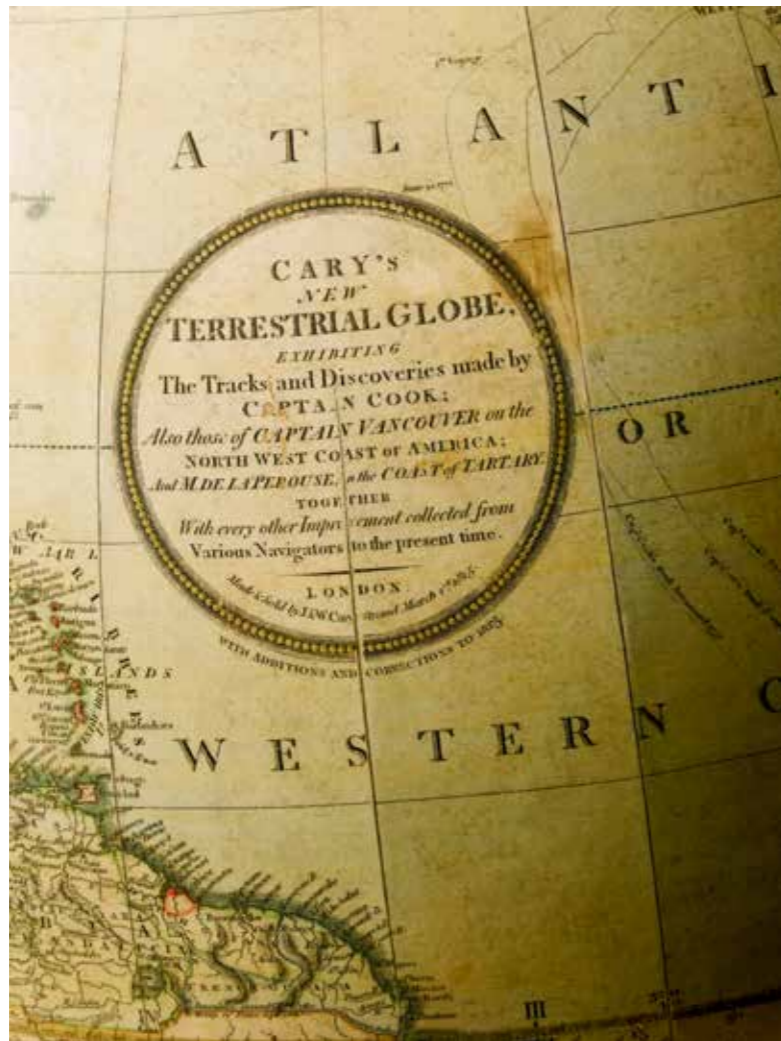
The columns represent the Tuscan order which is characterised by the plain moulded capital seen on the present lot. A classical order is one of the ancient styles of classical architecture, each distinguished by its proportions and certain characteristic profiles and details and also by the type of column employed. Three ancient orders of

architecture, Doric, Ionic and Corinthian originated in Greece. The Romans added the Tuscan order, seen here.

For comparison of architectural blue john objects see a pair of George III blue john obelisks sold Christie's London, Simon Sainsbury, *The Creation of an English Arcadia*, 18th June 2008, lot 87, £61,250.

£ 30,000-50,000 € 35,600-59,500





190

OTHER PROPERTIES

190

**A PAIR OF GEORGE III MAHOGANY 21IN. GLOBES, BY J & W CARY LATE 18TH/EARLY 19TH CENTURY**

comprising a terrestrial and celestial globe, the terrestrial globe inscribed: 'CARY'S/ NEW/ TERRESTRIAL GLOBE/ Exhibiting/ The Tracks and Discoveries made by/ CAPTAIN COOK/ And also those of CAPTAIN VANCOUVER on the / NORTH WEST COAST OF AMERICA;/ And M. DE LA PEROUSE, on the COAST of TARTARY/ TOGETHER/ With every other Improvement collected from/ Various Navigators to the present time/ LONDON/ Made and sold by J & W Cary/ Strand March 1st. 1815', the celestial globe inscribed: CARY'S/ New & Improved/ CELESTIAL GLOBE/ on which/ Is carefully laid down the whole of the/ STARS AND NEBULAE/ contained in the ASTRONOMICAL CATALOGUE of the/ Rev'd MR WOLLASTON F.R.S./ Compiled from the Authorities of/ FLAMSTEED, DE LA CAILLE, HEVERIUS, MAYER/ BRADLEY, HERSCHEL, MASKEYNE & C/ With an extensive number from the Works of Miss Herschel/ The whole adapted for

the Year 1800, and the/ Limits of each Constellation determined/ by a Boundary line/ LONDON/ Made and sold by J & W Cary, No. 181 Strand, March 1ST 1799  
121cm. high, 69cm. diam.; 4ft., 2ft. 3in.

The firm of Cary was established by John Cary (c.1754-1835), a noted map-seller and engraver, and his brother William (c.1760-1825), an instrument maker. The firm published their first globes in 1791 and by the end of the eighteenth century had already established themselves as one of London's most eminent globe manufacturers. In about 1820 the Cary brothers moved their business to 86 St James's Street, leaving their premises at 181 Strand to John Cary's two sons George (c.1788-1859) and John jr. (1791-1852) who traded as G & J Cary until about 1850 and continued to produce globes of the highest standards. Examples of the company's work are illustrated in Elly Dekker and Peter van der Krogt, *Globes from the Western World*, 1993, pls. 33, 37, and 38.

W £ 100,000-150,000 € 119,000-178,000





191

**191**  
**A SET OF THIRTEEN INLAID MAHOGANY CHAIRS**  
**19TH CENTURY**

including an armchair, with paterae- inlaid top-rails and carved rail backs and stuffed seats, on square tapering legs

W £ 15,000-20,000 € 17,800-23,700

**192**  
**A GEORGE III CARVED PINE FREE-STANDING HALL BENCH**

in neo-classical style, with a moulded mahogany top, the fluted frieze centred with a tablet ornamented with a swag, on fluted square tapering legs, *re-decorated*  
 44.5cm. high, 184cm. long, 43cm. deep; 1ft. 5¾in., 6ft. ½in., 1ft. 5in.

W £ 5,000-7,000 € 6,000-8,300



192



193

**193**  
**A GEORGE III MAHOGANY BREAKFRONT SECRETAIRE CABINET**  
**CIRCA 1770**

the top with an arched broken pediment flanking an urn above a pair of cupboard doors enclosing open shelves flanked by a single cupboard door beneath an arched moulded pediment and enclosing divisions for folios, with a secretaire drawer below fitted with small drawers, pigeonholes and a central cupboard and ornamented with blind fret carving, with three drawers below, flanked by cupboards with shelves, on a plinth

246cm. high, 186cm. wide, 48.5cm. deep; 8ft. 1in., 6ft. 1¼in., 1ft. 7in.

W £ 12,000-18,000 € 14,300-21,400

PROPERTY FROM A PRIVATE COLLECTION



194

**194**  
**AN INLAID SATINWOOD AND MAHOGANY OCTAGONAL CENTRE TABLE**

in George III style, with a crossbanded top inlaid to the top with a patera, on square tapering legs inlaid with bell flowers  
 75.5cm. high, 122cm. wide, 81cm. deep; 2ft. 5¾in., 4ft., 2ft. 8in.

W £ 3,000-4,000 € 3,600-4,750



195

OTHER PROPERTIES

**195  
A REGENCY ROSEWOOD BOOKTRAY  
CIRCA 1815**

attributed to Gillows of Lancaster, the gallery and handles with turned spindles above a drawer, the underside with a later stencil : *LESAGE/Rue Grange Baulieu/No 2/A Paris*  
25cm. high, 42cm. wide, 31cm. deep; 10in., 1ft. 4½in., 1ft.

The attribution to Gillows is based on the exceptional quality of construction and timbers apparent in the present example which is consistent with the output of the Lancastrian firm. The Gillows *Estimate Sketch Books*, ref. 3236 and 3408 also illustrate similar examples. For further similar examples see Christie's, West-East, The Niall Hobhouse Collection, 22nd May 2008, lot 94 for a similar example attributed to Gillows of Lancaster, also Sotheby's London 23rd November 2005, lot 5 and 8 for other similar carriers, and another example sold Sotheby's London, 24th November 2004, lot 49, for an example attributed to the Irish makers Williams and Gibton.

• £ 3,000-5,000 € 3,600-6,000

**196  
THREE VARIOUS GEORGE III MAHOGANY AND BRASS-BOUND  
OVAL TRAYS  
3RD QUARTER 18TH CENTURY**

each with galleries and handles  
largest 66cm. by 44cm.; 58cm., by 38cm., 55cm. by 36cm.; 2ft. 2in., 1ft. 5½in., 1ft. 11in., by 1ft. 3in., 1ft. 9¾in., by 1ft. 2¼in.

W £ 1,500-2,500 € 1,800-3,000



196



197

**197  
A GEORGE IV ROSEWOOD AND  
AMBOYNA INK STAND  
CIRCA 1825**

in the manner of Gillows of Lancaster, with gilt-brass mounts and two glass inkwells, with a drawer, the lock stamped *BRIGGS 27 PICCADILLY*  
22cm. high, 42cm. wide, 33cm. deep; 8¾in., 1ft. 4¼in., 1ft. 1in.

• £ 3,000-4,000 € 3,600-4,750



198

**198  
A REGENCY SATINWOOD CROSSBANDED ROSEWOOD SOFA  
TABLE, CIRCA 1820**

with a drawer and dummy drawer to each side, on shaped end supports joined by a turned stretcher, on sabre legs and castors  
73.5cm high, 165cm. extended, 66cm. deep; 2ft. 5in., 5ft. 5in., 2ft. 4in.

• W £ 10,000-15,000 € 11,900-17,800

**199  
A GEORGE III MAHOGANY POLE LADDER  
LATE 18TH CENTURY**

folding to reveal the steps  
256cm. long.; 8ft. 4in.

W £ 3,000-5,000 € 3,600-6,000



199



200

**200**  
**A PAIR OF CANTON PORCELAIN VASES MOUNTED AS LAMPS**  
**LATE 19TH/EARLY 20TH CENTURY, MOUNTS MODERN**

of baluster form with twin handles, decorated with panels of figures in exotic landscape settings within borders of flowers and foliage  
 54cm. high; 1ft. 9¼in.

W £ 3,000-5,000 € 3,600-6,000



201

**201**  
**A PAIR OF LARGE CANTON PORCELAIN VASES MOUNTED AS LAMPS**

the baluster bodies decorated with dragon handles and with panels of figures in exotic landscapes within foliate borders  
 75cm. high; 2ft. 5½in.

W £ 3,000-5,000 € 3,600-6,000



202

**202**  
**A PAIR OF CHINESE BLUE AND WHITE BALUSTER VASES**  
**MOUNTED AS LAMPS**

of baluster form  
 56cm. high; 1ft. 10in.

W £ 3,000-5,000 € 3,600-6,000



203

**203**  
**A CHINESE BLUE AND WHITE VASE MOUNTED AS A LAMP**

of baluster form  
 72cm. high; 2ft. 4½in.

W £ 2,000-4,000 € 2,400-4,750



204

**204**  
**A CHINESE IVORY INLAID AMBOYNA AND ROSEWOOD**  
**SECRETAIRE CABINET**  
**2ND QUARTER 19TH CENTURY**

the top with a shell and floral carved pediment above a pair of doors enclosing shelves, the lower section with a secretaire drawer fitted with five drawers around a central cupboard and pigeonholes, with three drawers below, on carved claw feet, *top and base associated*  
 188.5cm. high, 99cm. wide, 54cm. deep; 6ft. 2¼in., 3ft. 3in., 1ft. 9¼in.

• W £ 10,000-15,000 € 11,900-17,800



204



205

**205  
A PAIR OF REGENCY CARY'S 12 INCH TERRESTRIAL & CELESTIAL GLOBES EARLY 19TH CENTURY**

the terrestrial globe with a label: CARY'S / NEW / TERRESTRIAL GLOBE / DELINEATED / From the best Authorities extant / Exhibiting the late Discoveries towards the / NORTH POLE / and every improvement in Geography / to the present time / LONDON / Made and sold by G & J Cary, 86 St James's St, Jan 4 1833; the celestial globe inscribed : CARY'S / NEW CELESTIAL GLOBE / on which / are correctly laid down upwards of 3500 Stars / Selected from the most accurate of observations / and calculated for the year 1800 / With the extent of each constellation precisely defined / by Mr Gilpin of the Royal Society / Made and sold by J & W Cary Strand London 1m high, 44cm. diam.; 3ft. 3½in., 1ft. 5½in.

For a note on Cary, please see footnote to lot 192

W £ 20,000-40,000 € 23,700-47,400

THE PROPERTY OF A GENTLEMAN

206

**A PAIR OF GEORGE IV 18IN. MAHOGANY GLOBES  
THE STANDS AND TERRESTRIAL GLOBE CIRCA 1824, THE  
CELESTIAL GLOBE UP-DATED TO 1870**

on twist carved tapering stands joined by a stretcher mounted with a compass, the terrestrial globe inscribed: To the Rt. Honourable/ SIR JOSEPH BANKS, BART., K.B./ THIS NEW BRITISH TERRESTRIAL GLOBE/Containing all the latest Discoveries and Communications from the most/correct and authentic Observations and Surveys to the year 1824/ by Capt. Cook and more recent Navigators. Engraved from/ an accurate Drawing by Mr Arrowsmith, Geographer/As respectfully dedicated/ by his most obedient hble servant/W & T BARDIN/ Manufactured and sold.. by W. & T.M. Bardin/ 16 Salisbury Square, Fleet Sreet, London, the Celestial



globe inscribed Malby's CELESTIAL GLOBE Exhibiting the whole of the/ STARS Contained in the catalogues of/Piazzi, Bradley Hevelius, Mayer, La Caille and Johnson/ the Double Stars from Sir W. Herschel & Struve/ reduced to the year 1870/ By J Addison/ MANUFACTURED AND PUBLISHED UNDER THE SUPERINTENDENCE/OF THE SOCIETY FOR THE DIFFUSION OF USEFUL KNOWLEDGE/ BY MALBY & SON 37 PARKER STREET, LITTLE QUEEN STREET/ LINCOLN'S INN FIELDS LONDON 114cm. high, 61cm. diam.; 3ft. 9in., 2ft.

LITERATURE  
Comparative Literature

John R. Milburn and T Rossaak, *The Bardin Family, Globe-Makers in London and their Associate Gabriel Wright*, 1992, pp.21-57.

William Bardin began making globes around 1780. His first globes were of 9in. and 12in. diameter and were published in collaboration with Gabriel Wright who was a mathematical instrument-maker who had worked for eighteen years for the instrument maker Benjamin Martin. In 1790, William Bardin was joined by his son Thomas Marriott (1768-1819) apprenticed since 1783 and who had recently become a freeman. The firm henceforth became known as W & T.M. Bardin. In 1794 they moved premises to Salisbury Square off Fleet Street. On William's death, Thomas took sole control of the firm which was taken over by his daughter Elizabeth Marriott (1799-1851) in 1820 after he had died. She married in 1832 and the firm was taken over by her husband S. S. Edkins. Their son joined the firm in 1848 which then became known as S. S. Edkins & Son. John Addison was a copper-plate engraver and globe maker. He produced globes of various sizes including a 36in. globe 'drawn by J Addison. Manufactured & Sold by J Addison & Co.' He later collaborated with Thomas Malby who took charge of the production and distribution of Addison globes in the mid 1800s.

W £ 40,000-60,000 € 47,400-71,500



206



207  
**A PAIR OF REGENCY STYLE EBONISED PARCEL GILT SIDE CABINETS**  
 LATE 20TH CENTURY

in the manner of Thomas Hope, the cupboard door with a wire grille between lion monopodiae stiles, on plinths  
 89.5cm. high, 105cm. wide, 43cm. deep; 2ft. 11¼in., 3ft. 5½in., 1ft. 5in.

W £ 12,000-18,000 € 14,300-21,400

207

208  
**A REGENCY PARCEL-GILT MAHOGANY BREAKFAST TABLE**

with an oval crossbanded top on a fluted base and platform, raised on sabre legs  
 75cm. high, 137cm. wide, 90cm. deep; 2ft. 5½in., 4ft. 6in., 2ft. 11½in.

W £ 2,000-3,000 € 2,400-3,600



208

209  
**A REGENCY ROSEWOOD, PARCEL-GILT AND GILT-BRASS MOUNTED WRITING TABLE CIRCA 1815**

possibly by Gillows of Lancaster, the crossbanded top with two drawers and dummies, raised on shaped end supports with spindles and joined by a turned stretcher  
 71.5cm. high, 91.5cm. wide, 60.5cm. deep; 2ft. 4¼in., 3ft., 1ft. 11¾in.

The form of the present writing table with its spindle ends relates closely to other tables known to be by Gillows of Lancaster with very similar end supports and feet which include a writing table stamped GILLOWS LANCASTER, illustrated in Susan E Stuart, *Gillows of Lancaster and London, 1730-1840*, 2008, 2 vols., vol. I, pl. 329, suggesting that the present table could also be by the same maker. The quality of construction and timbers used are also of exceptional quality and consistent with the output of the firm again linking the present example to them.

W £ 10,000-15,000 € 11,900-17,800



209



210  
**A PAIR OF GEORGE IV ROSEWOOD WINDOW SEATS**  
 CIRCA 1830

with scroll arms, on X-shaped supports centred by a paterae  
 72cm. high, 86cm. wide, 46cm. deep; 2ft. 4½in., 2ft. 10in., 1ft. 6in.

W £ 15,000-20,000 € 17,800-23,700

211  
**A GEORGE IV ROSEWOOD WELLINGTON CHEST**  
 CIRCA 1830

in the manner of Gillows of Lancaster, with twelve graduated drawers faced with gilt tooled black Morocco leather, with a lockable stile, on a plinth and concealed castors  
 169.5cm. high, 92cm. wide, 45cm. deep; 5ft. 6¾in., 3ft. ¼in., 1ft. 5¾in.

W £ 7,000-10,000 € 8,300-11,900



210

211



PROPERTY FROM A PRIVATE COLLECTION

**212**  
**A SET OF FOUR REGENCY EBONY**  
**STRUNG SATINWOOD ARMCHAIRS**  
**EARLY 19TH CENTURY**

the backs with entre-lac pierced ornament and a central splat, with down swept arms and caned seats with squab cushions, on square tapering legs

W £ 8,000-12,000 € 9,500-14,300

212

OTHER PROPERTIES

**213**  
**A GEORGE IV MAHOGANY SOFA**  
**CIRCA 1825**

possibly by Gillows of Lancaster, covered with Burgundy leather, with a scroll and shell-carved top-rail, scroll arms and a reeded front-rail, the seat with three loose cushions, on lotus leaf-carved legs with brass castors

96cm. high, 245cm. wide, 88cm. deep; 3ft. 1¾in., 8ft. ½in., 2ft. 10¾in.

W £ 8,000-12,000 € 9,500-14,300



213

PROPERTY FROM A PRIVATE COLLECTION

**214**  
**A REGENCY BRASS-INLAID MAHOGANY**  
**AND ROSEWOOD CROSS-BANDED DESK**  
**CIRCA 1820**

the top with a *replaced* leather inset above seven drawers to one side opposed by three to the other, above a pair of cupboard doors, on square tapering supports and castors

76cm. high, 166cm. wide, 94cm. deep; 2ft. 6in., 5ft. 5½in., 3ft. 1in.

• W £ 12,000-18,000 € 14,300-21,400



214

OTHER PROPERTIES

**215**  
**A PAIR OF REGENCY BRASS-INLAID ROSEWOOD**  
**SIDE CABINETS**  
**CIRCA 1820**

with applied gilt-brass mounts, the concave fronts with a pair of doors enclosing a shelf, on plinths, *slightly differing dimensions*

87cm. high, 83cm. wide, 38cm. deep; 2ft. 10½in., 2ft. 8¾in., 1ft. 3in. (the other 80cm. wide; 2ft. 7½in.)

W • £ 25,000-40,000 € 29,600-47,400





216

**216**  
**A SATINWOOD AND AMARANTH SIDE CABINET**  
**EARLY 19TH CENTURY**

attributed to Holland & Sons, in Louis XVI manner, with applied gilt-metal mounts and a shaped white marble top with a pierced three quarter gallery above a central cupboard flanked by open adjustable shelves, on toupie feet

95cm. high, 161cm. wide, 44.5cm. deep; 3ft. 1½in., 5ft. 3½in., 1ft. 5½in.

W £ 15,000-20,000 € 17,800-23,700



217

**217**  
**A REGENCY ROSEWOOD CENTRE TABLE**  
**CIRCA 1820**

with a circular tilt-top, on a trefoil moulded column carved with a stylised egg and dart motif, on a concave sided conforming platform, on scroll-carved feet

74.5cm. high, 143cm. diam.; 2ft. 5½in., 4ft. 8½in.

• W £ 7,000-10,000 € 8,300-11,900



218

**218**  
**A MATCHED PAIR OF GEORGE IV CARVED ROSEWOOD SOFAS**  
**CIRCA 1825 AFTER A DESIGN BY JOHN TAYLOR**

the rectangular padded back with panel moulded top-rails carved at the ends with scrolling acanthus leaves, the padded arms with vase-shaped gadrooned and foliate-carved arm facings, the padded seats with panelled seat-rails on turned tapering reeded legs headed by patera-carved capitals and on brass cappings and castors

• W £ 15,000-25,000 € 17,800-29,600



219

**219**  
**A VICTORIAN ROSEWOOD AND PARCEL-GILT CENTRE TABLE**  
**CIRCA 1850**

in the manner of Gillows of Lancaster, the circular tilt-top with an egg and dart border on a trefoil plinth with scroll strap work supports, raised on a circular plinth with a carved edge, on concealed castors

**PROVENANCE**

By repute purchased in 1851 Exhibition at Crystal Palace Barford Park, Spaxton near Bridgewater, formerly the property of the late Mr and Mrs Stancomb. The Stancomb family were previously from Blount's Court, Potterne, near Devizes and moved to Barford Park in the 1950s.

• W £ 8,000-12,000 € 9,500-14,300



220

**AN ITALIAN CARVED BOXWOOD, FRUITWOOD AND EBONY FRAME BY GIUSEPPE MARIA BONZANIGO, TURIN CIRCA 1790**

of rectangular form, the top with a trapezoid reserve with a laurel wreath with a palm branch and foliate branch with a pomegranate with a winged cherub head at each angle, each side with a neo classical female bust one in drapery and a hood the other with flowing locks above stylised foliage and an anthemion, the latter with a trapezoid reserve with the words "Qui \_anduc\_t hunc \_rem vivet in eternum" "He who ... this ... will live forever"

52cm. x 40cm.; 1ft. 8½in., 1ft. 3¾in.

See catalogue note at sothebys.com

W £ 8,000-12,000 € 9,500-14,300



220

**221 AN ITALIAN FRUITWOOD AND SYCAMORE INLAID KINGWOOD, TULIPWOOD AND MARQUETRY COMMUNE ATTRIBUTED TO THE CIRCLE OF MAFFEZZOLI, CREMONA LATE 18TH CENTURY**

with a rectangular top above two drawers on square tapering legs the whole inlaid with architectural scenes within stylised inlaid egg and dart borders; restorations, minor replacements

91cm. high, 128cm. wide, 59.5cm. deep; 2ft. 11¾in., 4ft. 2½in., 1ft. 11½in.

W £ 10,000-15,000 € 11,900-17,800



221

222

**AN ITALIAN IVORY LACQUERED AND PARCEL-GILT DEMI-LUNE CONSOLE TABLE, LOMBARD LATE 18TH CENTURY**

with a white marble top above an alternatin band of stylised anthemions and foliage above scrolled and baluster tapering legs w a chinoiserie stylised fan motif on toupie feet

126cm. high, 84cm. wide, 56cm. deep; 4ft. 1½cm., 2ft. 9in., 1ft. 10in.

W £ 12,000-18,000 € 14,300-21,400



222



223

223

**A PAIR OF SWEDISH CARVED GILTWOOD AND GESSO PIER TABLES, CIRCA 1780, ATTRIBUTED TO PEHR LJUNG**

with rectangular breche violette marble tips, above a panelled frieze with inset carved with leaves, on fluted turned legs with guilloche-carved collars

80.5cm. high, 84cm. wide, 45.5cm. deep; 2ft. 7¾in., 2ft. 9in., 1ft. 6in.

Pehr Ljung (1743-1819) was an ornamental carver, furniture and mirror maker who studied at the Stockholm Academy and under his father the ornament carver Johan Ljung. He specialised in carved giltwood furniture in the late Gustavian style and was particularly renowned for his finely carved mirrors and console tables, the latter often with porphyry tops.

He became professor of the Academy and his carved decorations can be seen at the Royal Palaces of Hyllinge, Haga, Tullgarn amongst others. He particularly worked at the Royal Palace at Stockholm from 1792 when new decorations were being carried out for Duke Charles to the designs of Louis Masreliez (H.Groth, *Neo classicism in the North*, London, 1990, pp.28-29). The present pair of console tables are of very similar form with much of the same carved detail as a pair of tables shown illustrated Massimo Listri/Daniel Rey, *Slott och Salar i Sverige*, p165. which illustrates the house of Duke Fredrik Adolfs (Gustav III brother), Tullgarn Castle, the Grand Bed Chamber, with a pair of console tables known to be by Pehr. Ljung. A further example by Ljung can be seen, similar to the present table in 'The Carousel Room' in the Drottningholm Court Theatre.

W £ 20,000-30,000 € 23,700-35,600

224

**AN EMPIRE ORMOLU MANTEL CLOCK, FRENCH, CIRCA 1810**

3¾-inch enamel dial signed *a Paris*, bell striking movement with outside count wheel and silk suspension, the case surmounted by a seated female hurdy gurdy player above pillars, drapes and gryphons, the moulded base with milled bun feet  
52cm. 20½in. high

† £ 6,000-8,000 € 7,200-9,500



224

225

**A LARGE ORMOLU MANTEL CLOCK, DEVERBERIE & COMPANY, PARIS, CIRCA 1815**

5-inch enamel dial signed *De Verberie & Compe, A Paris*, with centre seconds, the bell striking movement with outside count wheel, pin wheel escapement and sun mask pendulum, the rectangular case with moulded cornice above a panel depicting putti engaged in various pursuits, a lion mask above the dial flanked by tapered panels applied with classical figures supporting a dancing putto, above trophy mounts and moulded base with paw feet  
66.5cm. 26in. high

† W £ 15,000-20,000 € 17,800-23,700



225

THE PROPERTY OF THE TRUSTEES OF THE 10TH BARON  
MONSON'S RESIDUARY TRUST



226

226

**AN EMPIRE ORMOLU AND PORPHYRY DOUBLE MOVEMENT TABLE CLOCK WITH MOON DIAL AND CALENDAR, LESIEUR, PARIS, DATED 1826**

the timepiece movement with *later* Brocot suspension, 2½-inch dial with silvered chapter ring, the centre with enamel moon dial and signed *Lesieur*, connected to the separate count wheel and bell striking calendar movement, the dial with silvered ring for months and date, the centre with enamel dial for days of the week, inscribed *A Paris, 1826*, each movement contained within a rectangular ormolu case surmounted by an urn flanked by young satyrs above swag and wreath mounts, raised on a porphyry and ormolu plinth with leaf and paw feet; on a *later* mahogany base with a glazed cover  
42.5cm. high overall

Lesieur is recorded at Rue de le Verrerie, Paris between 1812 and 1850. This unusual and attractive clock is interesting in having two movements inter-linked by a very fine chain and enabling full functionality within the elegant confines of the slim cases.

LITERATURE

Anthony Denney, *Burton Hall*, privately published, 1950, photographed in the Landscape Room

£ 25,000-35,000 € 29,600-41,500



BURTON HALL



227

**227**  
**AN ANGLO-INDIAN AND EBONY AND SPECIMEN WOODS**  
**CENTRE TABLE**  
**GALLE DISTRICT, MID 19TH CENTURY**

the circular top with a floral and foliate-carved edge, inlaid with specimen woods within chevron banded borders, on a wrythen and foliate carved column, on a shaped quatrefoil platform  
 75cm. high, 149cm. diam.; 2ft. 5½in., 4ft. 10½in.

The Galle District of Ceylon was famous in the 19th Century for its specimen-wood furniture, remarked upon by a traveller in 1848 who described a tea table as a 'fine specimen of the Point-de-Galle inlaid work, on which we are expended the varied beauties of Ceylon's ninety-nine species of costly wood. The skilful artificers of Galle tempt the traveller with exquisite productions of their art'; in 1850, H.C. Sirm wrote that in Galle one could find 'those exquisite inlaid articles, which far surpass any specimen of Tunbridge ware that has yet been produced- ivory and various coloured native woods are inlaid upon the ebony and as the designs are well defined, the effect produced is magnificent.'; A. Jaffer, *Furniture from British India and Ceylon*, 2001, p.373, fig. 142 illustrates an ebony circular table with a similar specimen-wood design top. For further comparison see Sotheby's New York, English Furniture, Ceramics and Decorations, October 20 & 21, 2003, lot 350 (\$66,000). A further and example to the present lot sold Sotheby's, London, November 18, 2009, lot 89 (£30,000) also Sotheby's, New York, October 22, 2010, lot 155 (\$21,250). For further information about furniture from this region see Regional Furniture, Volume X, 1996, Robin Jones, 'Nineteenth Century Carved Ebony Furniture from Sri Lanka: Suggested Methods of Interpretation', pp. 27-41.

W £ 10,000-15,000 € 11,900-17,800



228

**228**  
**AN ANGLO-INDIAN ROSEWOOD WARDROBE**  
**MID 19TH CENTURY**

with a central pair of carved doors enclosing sliding trays above two short and two long drawers flanked by carved cupboard doors enclosing hanging space, on carved melon feet  
 212cm. high, 254cm. wide, 60cm. deep; 6ft. 11½in., 8ft. 4in., 1ft. 11½in.

W £ 7,000-10,000 € 8,300-11,900

**229**  
**A PAIR OF VICTORIAN MAHOGANY CHESTERFIELD SOFAS**  
**LATE 19TH CENTURY, BY HOWARD & SONS**

with buttoned backs and scroll arms, on ring turned tapering legs, the shaped back legs stamped 6429/5865, the front brass castors stamped HOWARD & SONS, and with a kite registration mark, *minor differences to dimensions*  
 64cm. high, 235cm. wide, 102cm. deep; 2ft. 1¼in., 7ft. 8¾in., 3ft. 4in.

The present sofas were produced by the leading firm of Howard & Sons, London. Founded by John Howard in 1820, the firm exhibited in the Great Exhibition of 1851, as well as the London Exhibition of 1877 and the Paris Universal Exhibition of 1900. Among many notable commissions Howard & Sons supplied furniture for Sudbury Hall,



229

Derbyshire and Elton Hall, Huntingdonshire. Their particular forte was the manufacture of upholstered seat furniture. In 1866 George Howard patented the 'Elastic Seat' which was a new design of the inside workings of traditional upholstery. The result of this is the furniture that they produced is always extremely comfortable to sit on and therefore highly sought after.

W £ 20,000-30,000 € 23,700-35,600

**230**  
**A VICTORIAN ROSEWOOD AND TULIPWOOD WRITING TABLE**  
**CIRCA 1840**

in Louis XV style, with applied gilt-brass mounts, the arc-en-arbelette tooled leather inset top with three drawers and dummies, on cabriole legs  
 79cm. high, 125cm. wide, 70cm. deep; 2ft. 6¾in., 4ft. 1¼in., 2ft. 3¾in.

W £ 7,000-10,000 € 8,300-11,900



230



231

**231**  
**A PAIR OF ITALIAN PAINTED AND PARCEL-GILT TORCHÈRE**  
**SCULPTURES**  
**GENOESE, 18TH CENTURY**

each with a semi-naked standing female figure in drapery, one depicting Summer, the other Spring, holding a ribbon-tied cornucopia supporting five later gilt-metal candelabra arms hung with glass beads, faceted and pear-shaped glass drops on a rectangular concave *faux porphyry* plinth and *faux green marble* base; one with the stencilled capital letter *E* in black ink, on the reverse of the base  
 228cm. high; 7ft 6in.

**PROVENANCE**  
 Previously sold Sotheby's London, Important Continental Furniture and Tapestries, 10th June 1999, lot 128

W £ 10,000-15,000 € 11,900-17,800



232

**232**  
**A PAIR OF CREAM-PAINTED PARCEL-GILT TORCHÈRES**  
**LATE 19TH CENTURY**

in Regency style, the circular tops with rams' head ornament, on shaped supports joined by two small platforms  
 144cm. high, 30.5cm. diam.; 4ft. 8¾in., 1ft.

**PROVENANCE**  
 Previously sold Christie's London, 6th July 1999, The Montague Sainsbury Collection, lot 777

W £ 3,000-5,000 € 3,600-6,000



233

**233**  
**A REGENCY GILT-BRASS HEXAGONAL LANTERN CIRCA 1820,**  
**POSSIBLY BY WILLIAM COLLINS**

of large scale, with pierced anthemion motifs, on scroll supports beneath a foliate corona, with berried and foliate pendant finials  
 145cm. high, 79cm. wide; 4ft. 9in., 2ft. 7in.

William Collins is recorded at 227 The Strand, near Temple Bar, London, describing himself in 1822 as 'Glass manufacturer to His Majesty and their Royal Highnesses The Duke of Sussex and Princess Elizabeth' and later as 'Glass enameller, lamp manufacturer to the Queen and Royal Family'. He was one of the most ambitious chandelier and lamp maker of the early 19th century. Besides supplying the Royal family one of his

most expensive and important commissions was to supply chandeliers to the Duke of Northumberland for Northumberland House in 1823 and a magnificent pair of candelabra which are now in the State Dining Room at Syon Park, Middlesex. He also undertook the re-lighting of Burton Constable, the home of John Chichester-Constable in Yorkshire in 1830s and supplied an ornate hall lantern, illustrated in Temple Newsam House, Country House Studies No. 4, *Country House Lighting*, 1992, p.73, fig. 35.

Previously sold Christie's London, 10th April 2003, Important English Furniture, designated 'The Property of a Lady', lot 71.

W £ 30,000-50,000 € 35,600-59,500



234



235



DETAIL OF COAT OF ARMS

**234  
A PAIR OF ELECTROPLATED COACH LAMPS  
CIRCA 1880**

the domed tops with a turned finial and leaf-ornament, the hexagonal baluster body with bevelled glass panels etched with coronets and painted with a coat of arms, on a shaped support with leaf-ornament, the coat of arms possibly Portuguese  
61cm. high, 25cm. diam.; 2ft., 10in.

W £ 10,000-15,000 € 11,900-17,800

**235  
A PAIR OF GILT-BRASS WALL LIGHTS**

in Regency style, with nine lights, supported by a scrolling branch, issuing from a leaf-cast circular back plate  
40cm. high, 45cm. deep; 1ft. 4in., 1ft. 5¾in.

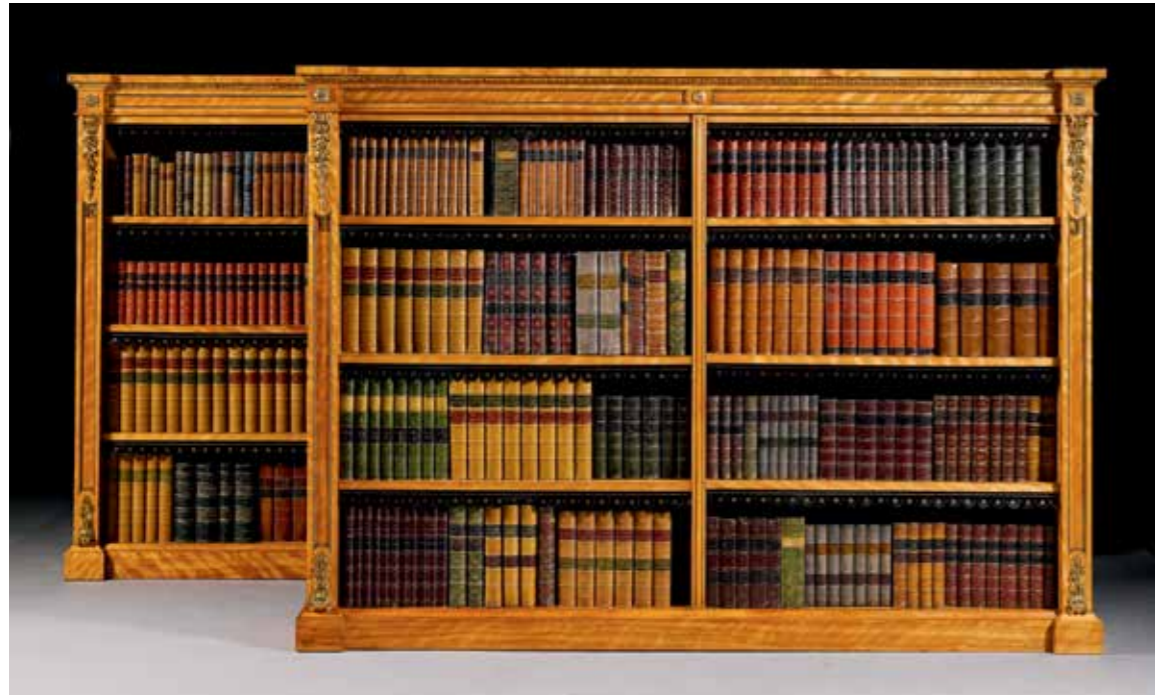
W £ 4,000-6,000 € 4,750-7,200

**236  
A VICTORIAN CUT-GLASS 20-BRANCH  
CHANDELIER  
LATE 19TH CENTURY**

the whole profusely hung with cut-glass drops and garlands of drops, the scrolling branches arranged in two tiers issuing from a central slender baluster column surmounted by a canopy  
152.4cm. high, 96.5cm. diam.; 5ft., 3ft. 2in.

W £ 25,000-35,000 € 29,600-41,500





237

**237**  
**A PAIR OF VICTORIAN SATINWOOD OPEN BOOKCASES**  
**CIRCA 1870**

with applied gilt-brass mounts, with two tiers of adjustable shelves, on plinths, number I and J, and K and L  
 147cm. high, 203cm. wide, 35.5cm. deep; 4ft. 10in., 6ft. 8in., 1ft. 2in.

W £ 15,000-20,000 € 17,800-23,700

PROPERTY FROM A PRIVATE COLLECTION



238

**238**  
**A PAIR OF VICTORIAN AESTHETIC SATINWOOD CABINETS ON**  
**STAND, CIRCA 1880, BY GILLOWS, THE DESIGN IN THE MANNER**  
**OF BRUCE JAMES TALBERT**

the spindle-galleried tops with turned ball finials and crenellated dentilled mouldings above a pair of panelled doors inlaid with amboyna, each painted with female figures, enclosing a shelf with two drawers below, stamped L 4967, on stands with turned legs and two shelves, the inside of the backboard of the cornice on one cabinet bearing the pencil inscription 'William Miles'  
 180cm. high, 90cm. wide, 44.5cm. deep; 5ft. 11in., 2ft. 11½in., 1ft. 5½in.

The design for these cabinets is preserved in the Gillows archive under the date 21 August 1877 (see illustration online) and clearly shows the influence of the architect and designer Bruce Talbert, who frequently worked with Gillows at this period and whose published designs include a cabinet of similar form illustrated in *Fashionable Furniture*, issued after his death in 1881 which was a collection of his designs. Talbert worked in association with several other principal furniture makers of the period, including Holland & Sons, Marsh Jones & Cribb, Lamb of Manchester and the Coalbrookdale Company and also established professional links with other key designers such as Richard Norman Shaw and George Edmund Street.

The pencilled inscription to the cornice is of a type commonly found on furniture by Gillows and almost certainly gives the identity of the cabinet-maker.

W £ 12,000-18,000 € 14,300-21,400



239

OTHER PROPERTIES

**239**  
**A VICTORIAN GOTHIC REVIVAL OAK CABINET**  
**CIRCA 1880**

in the manner of J.P.Seddon, of architectural form, the arched top above a niche with a mirror back and a cornice with applied hardstones including amethyst, and four glazed doors enclosing shelves and a central niche with two banks of cupboards doors enclosing shelves, the lower section with three flaps above four panelled doors flanking a central mirrored cupboard door  
 285cm. high, 238cm. wide, 50cm. deep; 9ft. 4in., 7ft. 9¾in., 1ft. 7¾in.

John Pollard Seddon (1827-1906) was an English architect who worked in the Gothic revival style. His father was a cabinet maker and his brother Thomas Seddon (1821-1856) was a landscape painter. Despite the fact that Seddon was the pupil of Thomas Leverton Donaldson who was a classical architect, he preferred the Gothic revival of John Ruskin and others of that ilk. Between 1852 and 1869, Seddon formed a partnership with John Prichard (1817-1886) and from 1884-1894 he formed another partnership with John Coates Carter (1859-1927). With Prichard, many of his commissions were church restoration works, most famously Llandarf Cathedral. With Prichard amongst

other buildings, he designed the High Victorian Gothic Ettington Park, Warwickshire (c.1856-62). Other works included University College, Aberystwyth, Wales, (1864-1890), The Powell Almshouses, Fulham, (1869-1870), St Peter's Church, Ayot St Peter, Hertfordshire (1874-5). He also designed furniture in this high Gothic style and his best-known piece is a cabinet for his architectural drawings which was decorated by Rossetti, Burne-Jones and Madox Brown with panels on the theme of King René's Honeymoon and was exhibited on the Morris, Marshall, Faulkner & Co stand at the 1862 International Exhibition, illustrated in Jeremy Cooper, *Victorian and Edwardian Furniture and Interiors, From the Gothic Revival to Art Nouveau*, 1987, pl. 226 and which is now in the collection of the Victoria and Albert Museum, London. He was a prolific designer of furniture and decorations such as tiles. Over two thousand drawings of his for furniture and the decorative arts were presented to the Victoria and Albert museum in 1896 by his daughter including designs for an architectural bookcase and designs for an organ both of which are illustrated in Jeremy Cooper, *op. cit.*, pl. 23 and 228. The present lot, also in high Victorian style, clearly shows these influences.

W £ 10,000-15,000 € 11,900-17,800



240

**240  
A PAIR OF FRENCH GILT-BRONZE AND MARBLE CANDELABRA  
EARLY 19TH CENTURY**

in the manner of Claude Galle, each with a central light in the form of a trumpet flanked by foliage and scrolling branches ornamented with squirrels and cockerel motifs supported by a female classical figure on a square plinth  
70cm. high; 2ft. 3½in.

See catalogue note at [sothebys.com](http://sothebys.com)

W £ 10,000-15,000 € 11,900-17,800

**241  
A BELGIAN BLACK MARBLE AND ROSSO ANTICO TAZZA, IN  
THE MANNER OF BOSCHETTI, ROMAN  
SECOND QUARTER 19TH CENTURY**

with a gadrooned body enclosing a circular boss with a squared handle on each side, above a lobed socle and stepped square base; *handle restored*  
49cm. high, 50cm. diameter; 1ft. 7¼in., 1ft. 7¾.

W £ 6,000-8,000 € 7,200-9,500



241

**242  
A FRENCH EMPIRE GILT-BRONZE ENCRIER  
CIRCA 1810**

with a kneeling classical female figure flanked by stylised cornucopias containing ink wells with hinged lids, on an oval base  
23cm. high, 27cm. wide, 11cm. deep; 9in., 10¾in., 4½in.

£ 3,000-5,000 € 3,600-6,000



242

**243  
A GILT-BRONZE MOUNTED  
CUT-GLASS AND  
FRUITWOOD SPICE HOLDER  
CHARLES X, CIRCA 1830**

with twelve lidded glass compartments  
32cm. high, 28cm. diameter;  
1ft. ½in., 11in.

PROVENANCE  
Acquired in these rooms, 14th June  
2000, lot 70

£ 2,000-3,000 € 2,400-3,600



243

**244  
A PAIR OF GILT-BRONZE-MOUNTED MALACHITE VENEERED  
VASES AND COVERS  
NAPOLEON III, CIRCA 1870**

in *Louis XV* style, each with a domed cover with foliate finial above a rocaille cast pierced neck above a baluster body on a pierced foliate, rocaille and scallopshell cast base  
each 75cm. high; 2ft. 5½in.

W £ 15,000-20,000 € 17,800-23,700



244



245

**245  
A GILT-BRONZE-MOUNTED MOTHER-OF PEARL, GREEN AND  
BLUE STAINED HORN TORTOISESHELL AND BRASS CONTRE-  
PARTIE BOULLE MARQUETRY CASSET ON STAND  
NAPOLEON III, CIRCA 1860**

the casket of bombe serpentine form, opening to reveal an ebonised and velvet-lined interior, the whole inlaid with scrolls strapwork and berainisque motifs; *the stand* in the form of a centre table *en suite*, the leather inset top now lacking, the whole decorated with scrolls and foliage  
casket 31cm. high, 53cm. wide, 34cm. deep; 1ft ¼in., 1ft. 8¾in., 1ft. 1½in.; stand 74cm. high, 66cm. wide, 48cm. deep; 2ft. 5¼in., 2ft. 2in., 1ft. 6¾in.

W • £ 15,000-25,000 € 17,800-29,600



246

**246  
A PAIR OF GILT-BRONZE-MOUNTED CUT-GLASS VASES  
LOUIS-PHILIPPE, CIRCA 1840**

each of campana form, with a leaf cast collar above a gadrooned body, each handle cast with a bacchic female mask on a faceted socle and lunette cast square base and anthemion cast splayed feet  
each 38cm. high, 23cm. diameter; 1ft. 3in., 9in.

£ 5,000-7,000 € 6,000-8,300



247

**247**  
**A GILT-BRONZE-MOUNTED KINGWOOD AND MARQUETRY COMMODE BY MILLET**  
**NAPOLEON III, CIRCA 1880**

of serpentine bombé form, with a moulded breche d'Alep marble top above two long drawers inlaid with a floral spray within a foliate and rocaille cartouche flanked by trelliswork enclosing sprays of summer flowers and carnations with similarly inlaid sides on cabriole legs terminating in bracket feet, the carcass stamped *Millet*, the gilt-bronze signed *Millet à Paris*.  
 85.5cm. high, 154cm. wide, 62cm. deep; 2ft. 9¾in., 5ft. ½in., 2ft. ½in.

See catalogue note at [sothebys.com](http://sothebys.com)

† W £ 15,000-25,000 € 17,800-29,600



248

**248**  
**AN ITALIAN MARBLE AND PIETRE DURE INLAID EBONISED AND PARCEL-GILT CENTRE TABLE, FLORENTINE**  
**LAST QUARTER 19TH CENTURY**

the rectangular top inset with a geometric marble panel inlaid with marbles including verde antico, lumachella africano, alabaster, Egyptian porphyry, Sicilian jasper, brèche d'alep, Sienna marble and Belgian black marble above a similarly inlaid frieze with square tapering legs joined by a shaped stretcher on toupie feet  
 81cm. high, 128cm. wide, 80cm. deep; 2ft. 7¾in., 4ft. 2½in., 2ft. 7½in.

W £ 12,000-18,000 € 14,300-21,400



249

**249**  
**A FRENCH POLYCHROME PAINTED, EBONISED AND PARCEL-GILT CABINET SIGNED CHIFFLOT AND DATED 1846-1847**

the rectangular top decorated with floral sprays within strapwork above a frieze drawer centred by two *commedia del arte* figures above a pair of doors one with a monkey and musicians amongst flowers within a roundel, the other with birds on branches flanking an eagle in a tree suspending sheet music opening to reveal three burr maple fronted drawers, one side with pagodas and a fruit tree in a landscape, the other with exotic birds and butterflies and a snake within strapwork, on a platform base and bracket feet  
 101cm. high, 126.5cm. wide, 53.5cm. deep; 3ft. 3¾in., 4ft. 1¾in., 1ft. 9¼in.

See catalogue note at [sothebys.com](http://sothebys.com)

W £ 6,000-8,000 € 7,200-9,500



250

**250**  
**A FRENCH GILT-BRONZE-MOUNTED MAHOGANY AND BOIS SATINÉ PARQUETRY CYLINDER DESK BY FRANÇOIS LINKE, PARIS**  
**CIRCA 1910**

in the *Louis XV* manner, the top with a three-quarter gallery and three drawers above a cylinder centred by a parquetry cartouche enclosing a fitted interior including a leather-lined slide, two drawers, two pull-out slides and three pigeon holes above four frieze drawers, the right-hand drawer fitted with a lockable *coffre-fort*, the sides with cube parquetry, the whole applied with elaborate gilt-bronze acanthus cast mounts, the mounts stamped on the reverse *FL* with a serial number  
 123cm. high, 164cm. wide, 81cm. deep; 4ft. ½in., 5ft. 4½in., 2ft. 7¾in.

**PROVENANCE**

Sold in these Rooms 19th & 20th Century Furniture and Decorations *Belle Epoque* Series 3rd March 1995, lot 124 to the present owner.

See catalogue note at [sothebys.com](http://sothebys.com)

W £ 20,000-30,000 € 23,700-35,600



251 A NEAR PAIR

**251**  
**A NEAR PAIR OF GILT-BRONZE-MOUNTED MAHOGANY CENTRE TABLES IN THE MANNER OF FRANÇOIS LINKE, CIRCA 1900**

in *Louis XV* style, each with a figured and veined shaped marble top, above a frieze cast with foliage, on cabriole legs headed by female terms each 78cm. high, 74cm. wide; 2ft. 6¾in., 2ft. 5in.

W £ 4,000-6,000 € 4,750-7,200

**252**  
**A GILT-BRONZE-MOUNTED KINGWOOD, MAHOGANY AND MARQUETRY COMMODE, CIRCA 1880**

in *Louis XV* style, the serpentine *brèche violette* marble top, with the label *G TROLLOPE & SONS A7009* in the top drawer  
 85.5cm. high, 131cm. wide, 65cm. deep; 2ft. 9¾in., 4ft. 3½in., 2ft. 1½in.

See catalogue note at [sothebys.com](http://sothebys.com)

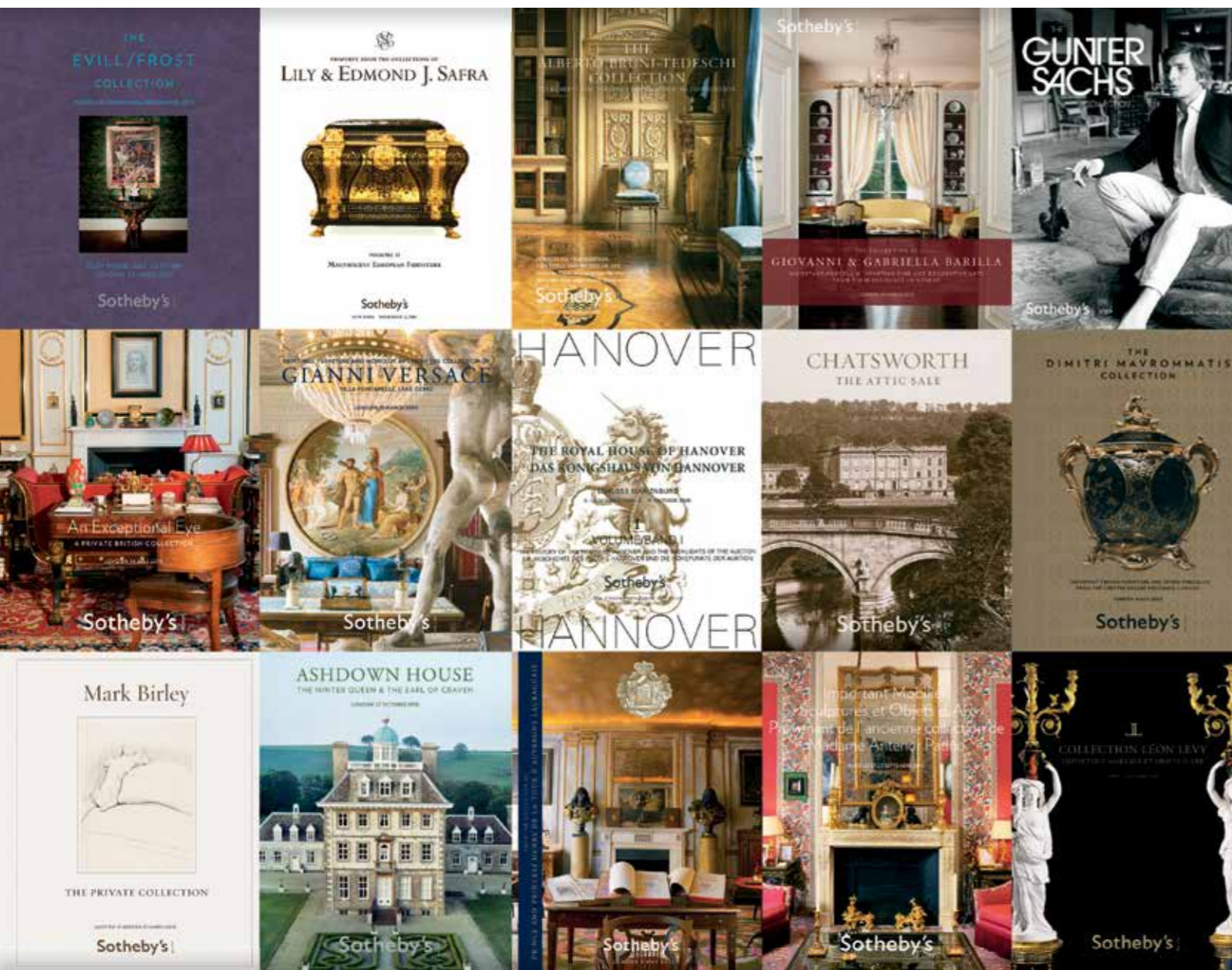
W £ 4,000-6,000 € 4,750-7,200

END OF SALE



252





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28<sup>TH</sup> EDITION

PALAZZO CORSINI  
5 TO 13 OCTOBER 2013

PREVIEW  
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A SILVER-MOUNTED AND INLAID AMBOYNA AND MAHOGANY MEDAL CABINET, BY FRANÇOIS-HONORÉ-GEORGES JACOB-DESMALTER (1770-1841), AFTER A DESIGN BY CHARLES PERCIER (1764-1838), THE SILVER MOUNTS BY THE FIRM OF MARTIN GUILLAUME BIENNAIS (1764-1843). PROBABLY FOLLOWING INSTRUCTIONS FROM BARON DOMINIQUE VIVANT DENON (1747-1825) EMPIRE, CIRCA 1810. ESTIMATE £300,000-500,000

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The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the **Authenticity Guarantee** and the **Conditions of Business for Buyers** set out in this catalogue, in particular **Conditions 3** and **4**.

### CONTINENTAL FURNITURE

#### 1 LOUIS XV CHEST OF DRAWERS, THIRD QUARTER 18TH CENTURY

This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

#### 2 LOUIS XV CHEST OF DRAWERS

This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration and in some cases it may also indicate that the piece has been constructed from old parts.

#### 3 LOUIS XV STYLE CHEST OF DRAWERS

The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

#### 4 STAMPED..../ 'SIGNED....'/ 'INSCRIBED....'/ 'DATED....'

in our opinion the stamp/ signature/ inscription/ date is by the maker.

#### 5 'BEARING THE STAMP...'/ 'BEARING THE SIGNATURE...'/ 'BEARING THE INSCRIPTION....'/ 'BEARING THE DATE.....'

in our opinion the stamp/ signature/ inscription/ date is not by the maker. This does not imply that the piece itself is not by the maker to whom the stamp and the signature refers.

10/01 NBS\_GLOS\_CONT\_FURN

### SILVER & VERTU

1 A portrait miniature catalogued with the forename(s) and surname of the painter is in our opinion a work by that artist; e.g. Samuel Cooper. When an artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 A portrait miniature catalogued as Attributed to... is in our opinion probably a work by the artist; e.g. Attributed to Samuel Cooper.

3 A portrait miniature catalogued as Studio of... is in our opinion a work from the studio of the artist which **may** or **may not have been executed** under his direction; e.g. Studio of Samuel Cooper.

4 A portrait miniature catalogued as Manner of... is in our opinion a work in a style related to that of the artist, and of the period; e.g. Manner of Samuel Cooper.

5 A portrait miniature catalogued as School accompanied by the name of a place or country and a date means that in our opinion the portrait miniature was executed at that time and in that location; e.g. Liverpool School, 18th century.

6 A portrait miniature catalogued as After an artist is in our opinion a copy of any date after a work by that artist; e.g. After Samuel Cooper.

7 The term signed and/or dated and/or inscribed and/or blind stamped means that in our opinion the signature and/or date and/or inscription and/or blind stamp are from the hand of the artist.

8 The term bears a signature and/or date and/or inscription means that in our opinion the artist's name and/or date and/or inscription have been added by another hand.

9 All references to signature, inscriptions, and dates refer to the present state of the work.

10 Dimensions: the larger measurement only of the rectangle or oval is given and excludes the frame.

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### SCULPTURE & WORKS OF ART

#### 1 ANTONIO CANOVA

In our opinion a **work by the artist**. In the case of 19th century sculpture this indicates that the work was made in our opinion either by the artist or by a foundry or editor who had the rights to reproduce the artist's original model either during the artist's lifetime or for a defined posthumous period. (When the artist's forenames are not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named).

#### 2 ATTRIBUTED TO ANTONIO CANOVA

In our opinion **probably** a work by the artist but less certainty as to authorship is expressed than in the preceding category.

#### 3 WORKSHOP OF ANTONIO CANOVA

In our opinion a work by an **unknown hand** in the studio of the artist which may or may not have been executed under the artist's direction.

#### 4 CIRCLE OF ANTONIO CANOVA

In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.

#### 5 MANNER OF ANTONIO CANOVA

In our opinion a work in the style of the artist and of a later date.

#### 6 AFTER ANTONIO CANOVA

In our opinion a **copy** at a **later date** of a known work by the artist. In the case of 19th century sculpture this indicates that in our opinion the work was made by a foundry or editor at a **later date** and apparently without exclusive rights.

#### 7 ITALIAN, 15TH CENTURY

In our opinion a work from that region and of that date

#### 8 PROBABLY ITALIAN, 15TH CENTURY

In our opinion a work that is likely to be from that region and/or of that date but less certainty as to the region and/or date is expressed than in the preceding category.

#### 9 IN RENAISSANCE STYLE

In our opinion a work executed in the style of the Renaissance but not necessarily of that period.

10 The term **signed** and/or **dated** and/or **inscribed** means that in our opinion the signature and/or date and/or inscription are original to the model or authorised by the sculptor's studio or editor but not necessarily from the hand of the artist.

11 The term **bearing the signature** and/or **date** and/or **inscription** means that in our opinion the signature and/or date and/or inscription have been added at a later date.

12 Dimensions are given height before width

#### 13 CONDITION OF LOTS

Your attention is drawn to the "Guide for Prospective Buyers" at the back of this catalogue, item 1, paragraph 7 entitled "Conditions of Lots" and to Clause 3 in the Conditions of Business towards the end of the catalogue.

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